

**THE OLD HOUSES OF
STRATFORD-UPON-AVON**

BY THE SAME AUTHOR

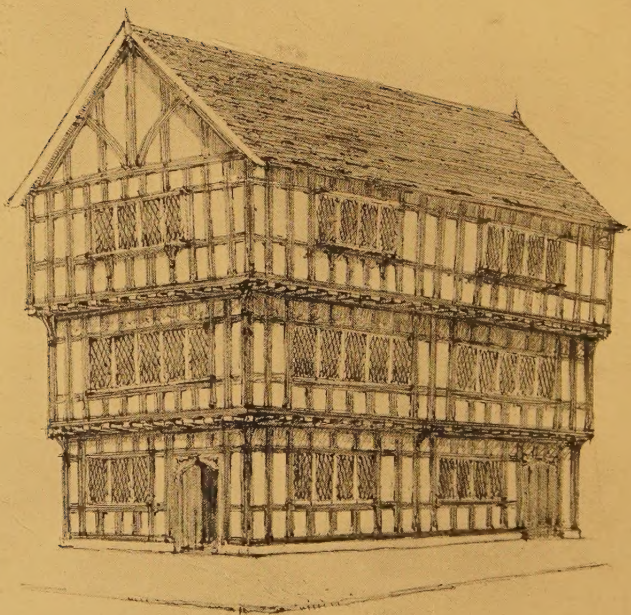
THE OLD HOUSES OF SHREWSBURY

THE OLD HOUSES OF WENLOCK

THE OLD CHURCHES OF SHREWSBURY

SOME OLD SHROPSHIRE HOUSES AND
THEIR OWNERS

ETC.



JUDITH SHAKESPEARE'S HOUSE (RESTORATION)

(See page 61)

THE OLD HOUSES OF STRATFORD-UPON-AVON

*HERBERT
EDWARD* BY
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11

WITH 37 ILLUSTRATIONS



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PREFACE

IN the preparation of this little book I have from first to last laboured under the disadvantage of not being a native of Stratford. Yet so strong was the appeal of the wonderful Old Houses here, that I returned year after year to study them, till at length I came to regard them as old familiar friends. The study of old houses has been a hobby of mine for many years, and I gradually got to understand them to such an extent that they might almost be said to talk to me. This idea I have endeavoured to develop in the chapter on "The Language of Old Houses." As time went on, I felt impelled to try and tell to others what the houses told to me. It is a curious fact that in spite of the voluminous literature that has grown up around Shakespeare's town, very little has been written about its houses apart from those connected with the poet himself. Almost the only writer who has even attempted to deal with the subject at all adequately is

J. O. Halliwell (afterwards Halliwell-Phillips). He was a scholar and a diligent transcriber of ancient documents ; his work on the ancient Records is simply invaluable to us. Yet, unfortunately, he had no critical knowledge of old buildings, so that his deductions are frequently quite erroneous. In this respect modern writers are little better, or we should not find such statements as those painted on the Gildhall—"This is a thirteenth-century building"—or the "Tudor House"—"Built about 1450"—when it is quite obvious that the former belongs to the fifteenth, and the latter to the sixteenth century. In the following pages I endeavour to dispel some at least of the clouds of error surrounding these old dwelling-places, and to tell their true story. I very much wished to get one or other of the local antiquaries to collaborate with me, but, for one reason or another, they were unable to do so. Nevertheless, they gave me most willing and valuable assistance in the work. I desire here to express my thanks and grateful acknowledgments to Mr. F. G. Savage, who in the early stages of investigation introduced me to the tenants of

many old houses and pointed out their interesting features ; to Mr. Oliver Baker, who did the same in the later stages of the work, besides giving ungrudgingly from his wide knowledge of local antiquities ; to Mr. F. C. Wellstood, who supplied many particulars from his intimate acquaintance with the Borough Records ; to Mr. F. W. Jones, borough surveyor, who furnished a list of the old Gild and College properties which now belong to the Corporation ; to Captain William Jaggard for kind help in regard to the literature of the subject, and for permission to copy the old painting of Middle Row and the Swan Inn here reproduced. To Rev. Edgar I. Fripp for much helpful criticism, though we occasionally agreed to differ ; also for permission to use the illustration of William Parsons' house from his book " Master Richard Quyny " ; to Mr. Walter Brand for the charming drawings specially executed for this book ; to Mr. A. B. Deakin for plan on page 99 ; and to Mr. W. B. Kempling for kindly aid in arranging for publication. The photographs were specially taken for this work by Mr. Harold Baker. The block of Julius

Shaw's House on p. 111 was kindly lent by the Shakespeare Head Press; that of the Corner-Post, Tudor House, by A. J. Stanley; and that of the Golden Lion on p. 57 by the proprietor of the Hotel. I would also record my sincere thanks for the courtesy extended to me everywhere when asking permission to look over the various Old Houses of Stratford.

H. EDWARD FORREST

BAYSTON HILL,
SHREWSBURY,
June, 1925

CONTENTS

	PAGE
PROLOGUE	I
I	
HISTORICAL SKETCH	3
II	
THE LANGUAGE OF OLD HOUSES	23
III	
A TOUR ROUND THE TOWN	43
(a) Henley Street	43
(b) Bridge Street	50
(c) High Street	61
(d) Sheep Street	82
(e) Chapel Street	93
(f) Chapel Lane	123
(g) Church Street	125
(h) Old Town	137
(i) Rother Street	144
(j) Wood Street	147
APPENDICES	
I BAILIFFS OF STRATFORD	153
MAYORS OF STRATFORD	155
II THE CLOPTON FAMILY	158
II (a) CLOPTON WILLS	160
II (b) CLOPTON FAMILY AND THE GILD	162
II (c) CLOPTON HOUSE	163
III WILLIAM BOTT	165
IV CARPENTERS' MARKS ON TIMBER HOUSES	171
V PLAN OF STRATFORD IN 1759	174
INDEX	177

LIST OF ILLUSTRATIONS IN TEXT

	PAGE
FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURY TIMBER FRAMES	37
<i>(Drawn by Walter Brand)</i>	
THE HIGH CROSS AND HOUSES IN WOOD STREET— ABOUT 1800	51
<i>(From "New Place," by J. O. Halliwell)</i>	
NO. 12 SHEEP STREET	55
<i>(From "New Place," by J. O. Halliwell)</i>	
YE PEACOCKE INN, IN 1613, NOW KNOWN AS THE GOLDEN LION HOTEL, STRATFORD-UPON-AVON	57
EARTHEN WALL, WITH TOP THATCHED, TO MARK BOUNDARY OF GARDEN OR YARD	88
<i>(From "New Place," by J. O. Halliwell)</i>	
DIAGRAM SHOWING SIR HUGH CLOPTON'S GREAT HOUSE ESTATE	99
<i>(Drawn by A. B. Deakin)</i>	
JULIUS SHAW'S HOUSE—REAR VIEW	111
<i>(From a drawing lent by the Shakespeare Head Press)</i>	
NEW PLACE IN 1740—THE HOUSE BUILT BY SIR JOHN CLOPTON IN 1702	117
<i>(From "New Place," by J. O. Halliwell)</i>	
CARPENTER'S MARKS ON TIMBER HOUSES	170
<i>(Drawn by H. E. Forrest)</i>	
PLAN OF STRATFORD-UPON-AVON IN 1759, BY SAMUEL WINTER	175
<i>(From "New Place," by J. O. Halliwell)</i>	

LIST OF PLATES

	FACING PAGE
JUDITH SHAKESPEARE'S HOUSE (RESTORATION)	
<i>Frontispiece</i>	
<i>(From a Drawing by Walter Brand from data supplied by the Author)</i>	
DOORWAYS AND PILASTER (RESTORATION) ON PRINCIPAL POST—THE ALMSHOUSES	26
<i>(From a Drawing by Walter Brand)</i>	
THE ALMSHOUSES	27
EXTERIOR OF SHAKESPEARE'S BIRTHPLACE IN 1788, 1806 AND 1840.	43
<i>(From "The Land We Live In" Charles Knight)</i>	
THE ALMSHOUSES—MAIN ENTRANCE	50
MIDDLE ROW AND THE SWAN INN—BRIDGE STREET	51
<i>(From a Painting in the possession of Captain W. Jaggard)</i>	
OLD TIMBER HOUSES IN HIGH STREET, NOW NUMBERED 17 TO 21	66
OLD TIMBER HOUSES IN HIGH STREET, NOW NUMBERED 29, 30	67
OLD HOUSES IN HIGH STREET, NOW KNOWN AS "TUDOR HOUSE," "GARRICK INN," AND "HARVARD HOUSE"	68
CARVED CORNER POST—"TUDOR HOUSE"	69
<i>(From a Photograph lent by A. J. Stanley)</i>	
GROTESQUE BRACKETS—"TUDOR HOUSE"	71
REAR VIEW OF EMM'S COURT, NO. 12 SHEEP STREET	86

OLD TIMBER HOUSES IN SHEEP STREET, NOW NUMBERED 42 AND 40	87
THE " GREAT HOUSE," NOW KNOWN AS THE SHAKESPEARE HOTEL	106
THE GILD HALL—MAIN CHAMBER	130
GILD HALL; UPPER CHAMBER, OR OVER-HALL; KNOWN AS THE LATIN SCHOOLROOM	131
HALL'S CROFT—FRONT VIEW	138
HALL'S CROFT, FROM THE GARDEN	139
OLD TIMBER HOUSE IN ROTHER STREET, KNOWN AS " MASON COURT "	144
THE HOUSE OF WILLIAM PARSONS, IN WOOD STREET <i>(Reproduced from " Master Richard Quyny " by Edgar I. Fripp, by permission of the publishers, The Clarendon Press, Oxford)</i>	148
OLD TIMBER HOUSES IN WOOD STREET, NOW NUMBERED 45, 46	149
THE OLD COLLEGE BUILDINGS, STRATFORD <i>(From Wheeler's " History of Stratford ")</i>	162
CLOPTON HOUSE, NEAR STRATFORD <i>(From an old print by S. Ireland)</i>	163

Note.—Except where otherwise acknowledged, the illustrations are from photographs by Harold Baker.

PROLOGUE

TO the world at large Stratford-upon-Avon is known merely as the birthplace of William Shakespeare. Pilgrims from the uttermost parts of the earth journey thither with the one object of visiting the Poet's home. So completely are they obsessed by this one idea that they are blind to everything else. Yet—quite apart from its Shakespearean associations—Stratford is full of interest as a perfect type of an old English Town that has pursued the even tenor of its way through the ages, undisturbed by the wars and turmoils of the outer world, although now and again the sound of battle has come so near as Evesham, Worcester, or Tewkesbury. Even at the present day Stratford retains in its older streets a wonderfully medieval aspect, while the most careless observer can scarcely fail to be impressed by the feeling of peacefulness which pervades its very atmosphere. The Old Houses of Stratford-upon-Avon speak to us of the past with no uncertain voice. Let this little book carry their message—a message of peace and quietness, hallowed by that glamour of mystery and romance which time alone imparts to all things olden.

I. HISTORICAL SKETCH

THE OLD HOUSES OF STRATFORD-UPON-AVON

I. HISTORICAL SKETCH

THE history of Stratford-upon-Avon is singularly uneventful. The earliest settlement here was a Saxon monastery founded about the year 700. This stood on the bank of the Avon, on, or near, the site of the present-day parish church. It belonged to the Bishop of Worcester, and was confirmed in the possession of that see by William the Conqueror. The Bishop was lord of the manor, which included, besides the monastery and the houses of its dependents clustered around it, a considerable area of land, mostly arable. At the time of Domesday the population was under 200. The monastic establishment ceased to exist about that date, and henceforward Stratford became merely a manorial estate owning the Bishop of Worcester as its feudal lord, and cultivated by his villeins. The village consisted at this

4 OLD HOUSES OF STRATFORD-UPON-AVON

time of a group of buildings (one of them a water-mill) in the vicinity of the church. These were probably of wood. This part of the town has ever since been known as Old Stratford, or Old Town. The hamlet of Bishopton was probably so called from the Bishop having his country residence there, while the vicinity of the Bridge was known as (Briggetown) Bridgetown. During the ensuing two centuries the place continued to be governed by the Bishop's steward, but the town gradually developed, so that by the time of Edward II it had begun to take its present shape, the two main streets—one running from the church to High Street; the other comprising Bridge Street and Henley Street—already having houses on both sides. Halliwell in his "Calendar of Stratford Records" gives a list of pre-Elizabethan tenures. In these we find mention of the following streets:—

Brugge Street = Bridge Street.

Grenehill Street = Greenhill Street, or Moor
Town End.

Henlye Street = Henley Street.

Rether Street = Rother Street.

Corn Street = Chapel Street.

Shepe Street = Sheep Street.

Swyne Street	= Ely Street.
Tinker's Lane	= Scholar's Lane.
Heye Street	= High Street.
Schoppe Row	= Middle Row, Bridge Street.
Chyrche Street	= Church Street, occurs 1370.
Walker Street	= Chapel Lane = Dede Lane

1359.

Mere Street or Mare Street occurs 1368.

Wode Street = Wood Street, in 1483.

See also Winter's Plan of Stratford in Appendix V, which gives many of these old street names.

The following are a few examples of these old leases :—

No. 131. William son of Thomas de Hatton demises to Alan son of Walter Wycard six stalls, one in Heye Strete the other in Schepe Lane. 1284. (There are several references to "the stalls of the Butchers in Stratford.")

No. 140. Grant of William Ilger of Stratford to John son of William Sawcer and Christina his sister of a plot in Brugge Strete extending from Robert Styndon's tenement where mercery is sold as far as Heye Strete where salt is sold. 1286.

No. 217. Thomas Dorsington parson of Aynho constitutes John de Clopton his attorney

6 OLD HOUSES OF STRATFORD-UPON-AVON

to deliver seisin to the Lord Bishop of London of a house lying in the lane upon the Avon towards the Church of Stratford. 1360.

No. 261. Grant from Lady Agnes Hibandd de Ippesleye and others to Nicholas Sawcer and others of Stratford of one plot of land in Walker Street. 1367.

No. 420. Indenture appointing William Smith, clericus, to be master of a free Grammar School in Stratford with a stipend of £10 p.a. 1483. This School had been re-founded and endowed in 1382 by Thomas Jollyffe, for the repose of whose soul prayers are here directed to be offered.

No. 602. Lease from Richard Quyny master of the Gild, etc., to John Jeffreys of Stratford, yeoman, of a tenement in Schepe Street. 1543.

No. 607. Lease from Richard Lightfoot master of the Gild, John Combeys and others to Richard Quyny of a tenement in the High Street next the Corn Market, late in the tenure of Adrian Quyny for 90 years, 1545. This house as it appears from an endorsement was afterwards held by Hamnet Sadler [Site of Corn Exchange].¹

In quoting the above leases we have rather

¹ See page 66.

anticipated events, and must now revert to the point at which we digressed.

Up to about 1300 the whole place belonged to the Bishop of Worcester, but now the feudal system began to break down, and there arose the great middle class, which was henceforth to be the backbone of England. The inhabitants ceased to be dependent upon the lord of the manor, and became tenants paying rent for a house or land, or eventually freeholders by purchase. Men of ability soon raised themselves above their fellows.

In Stratford one family arose which was destined to play a most important part in the development of the town. Surnames were not fixed in those days, so the members of this family were called "de Stratford" after their native place. The first of these was "Robert de Stratford" the elder, a well-to-do farmer. He is said to have founded in 1296 the Gild of Holy Cross, an institution partly religious, and partly having the functions of the modern Friendly Society. The members, both men and women, wore a cloth hood as uniform, and once a year they went in procession to the church, where they had their own altar in the north aisle. The Gild acquired much property in Stratford by gift

8 OLD HOUSES OF STRATFORD-UPON-AVON

from its members, so that it became the dominant factor in the life of the town. About 1420-1428 the Gild erected for its own use the Gild-Chapel, Hall, School, and Hospital or Almshouses, which remain to this day. At the Reformation the whole of the Gild property was confiscated by Henry VIII, but it was restored by his son Edward VI, in 1553, when he incorporated the town.

Robert de Stratford the elder had two sons—John, and Robert the younger, both of whom, with their nephew Ralph, rose to high dignities in the Church. All three had a University education. John and Robert both attained to the position of Chancellor. John also became Archbishop of Canterbury. Robert was Vicar of Stratford, and afterwards Bishop of Chichester. During his vicariate he paved the streets of Stratford, the cost being defrayed by levying a small toll on produce brought into the town for sale. John de Stratford enlarged and partly rebuilt the Parish Church, where he founded a chantry chapel to St. Thomas à Becket, with five chantry priests. This chantry he endowed with houses and lands in Stratford and elsewhere. His friends added to the endowments, whilst his nephew, Ralph de Stratford, in

1351 built for the chantry priests a "house of square stone for the habitation of these priests adjoining to the churchyard." This building came to be known as the College, and the church was then entitled collegiate. It is worthy of note that the College was the only ancient domestic building of *stone* in Stratford, of which we have any record. All the others were constructed of timber. The property of the College shared the same fate as that of the Gild at the Dissolution, but, like the latter, it was (with the exception of the College building itself) restored to the town in 1553. Thus it comes about that to this day almost all the old houses in Stratford belong to the Corporation, because they belonged originally to either the Gild or the College. To this fact, too, we owe it that so many of the old houses in Stratford have come down to us unspoiled by the hand of the modern builder. The Corporation did not want to waste money on so-called improvements: they were content to receive the rents and made the tenants do all repairs. Another result of this past history of Stratford, in which it must surely be unique, is that every lease granted since 1553 is preserved in the archives of the Corporation, so

that it would be quite possible to trace the successive occupiers of every one of these old Corporation houses. It is noteworthy that all repairs to houses had to be done by the tenants—not by the Corporation—and they even had to rebuild when the premises were destroyed by fire.

One other family, besides the de Stratfords, should be mentioned as having left their mark upon the buildings of the town—the Cloptons. Members of this family were here from the time of Henry II till the middle of the eighteenth century. The most notable member was the first Sir Hugh Clopton, who amassed a fortune as a merchant in London, of which he was Sheriff in 1486 and Lord Mayor in 1492. He was a great benefactor to his native town, where he built the stone bridge, which is to this day known as Clopton Bridge, as well as greatly improving the roads. He rebuilt the Gild Chapel and the transepts of the Parish Church, and built the “Great House” (now the Shakespeare Hotel), on the garden of which “New Place”—Shakespeare’s home—was erected. The Clopton Chapel in the Parish Church contains many fine monuments to the family. Other details about the Cloptons will be found in this volume

under the heads "New Place," "The College," "Dower House," etc., while a pedigree, with wills, is printed in Appendix II.

But to resume our story.

Visitors to Stratford are surprised at the width of its streets, and the open space of the Rother Market. These are directly due to its past history. Compare Stratford with a town such as Shrewsbury. The contrast is remarkable. In Shrewsbury the streets are narrow and the houses crowded together. Why? Because Shrewsbury was close to the Welsh border, and constantly liable to attack. For defence it was enclosed by a strongly-fortified wall, and, to be safe, all houses in pre-Tudor times were within the wall. The limited area available necessarily involved crowding together.

In Stratford, on the other hand, the space available was practically unlimited, and the country being level, the houses were built along the roadsides and by the river. The principal nuclei were the Bridge, the College and the Gildhall.

Now if we turn to the people of Stratford, and their occupations, we find that almost without exception they were concerned with agriculture, especially live-stock. Thus in con-

nection with leather there were curriers or tanners, skinners or fellmongers, saddlers, glovers, corvisors or shoe makers, collar-makers, and whittawers, i.e. workers in white leather. In wool and textiles there were drapers, mercers, haberdashers, dyers, weavers, fullers or walkers, shearmen or cloth-dressers, and coverlet-makers. In connection with other branches of farming there were corndealers and maltsters, chandlers, coopers, smiths, wheelwrights, ploughwrights, and tuggerers, or makers of carts and gear.

Of course there were brewers, but they were under strict regulations. Anyone might brew, bake, or kill for home consumption, but only a common brewer, baker, or butcher could sell. Brewers in turn might not sell "in pot or by the dozen," the retail trade being confined to common tipplers and victuallers. Bread had to be marked; drink supplied in sealed measures; and taverns (for the sale of wine, not beer—the latter confined to tipplers) indicated by a bush; beer-houses by a stake. Here we have the origin of the proverb, "Good wine needs no bush."

The mills used for grinding appear to have been of three kinds: (1) Querns or hand-

mills for domestic use ; (2) water-mills worked by the Avon and tributaries, of which the one by the church was most important ; and (3) horse-mills, such as are used for cider-making at the present day. An order of the Court was made October 6, 1559 : " that no brewer being a Common Brewer having a horsemill or a quern-mill in his house shall not from henceforth grind nor suffer to be ground upon his mill neither for love lucre or gain any other brewer's malt but only his own malt under a pain . . . to forfeit xxs." We learn from an earlier order that a brewer had to pay the Corporation £5 for a licence to brew—a very large sum for those days.

Many of the larger houses were inhabited by yeomen, and these can generally be distinguished by the wide openings at the side, through which a loaded wagon could pass into the yard. Even now there are extensive barns and outbuildings to the rear of most of the houses in the middle of the town. As the buildings were mainly of wood with thatched roofs they were very liable to catch fire.

Wheler, in his " History of Stratford," writes :—

" In the 36th and 37th years of the reign of Elizabeth

14 OLD HOUSES OF STRATFORD-UPON-AVON

(1594-5) two dreadful fires happened which totally consumed 200 dwelling-houses, household goods, etc., to the value of £20,000 and so reduced the inhabitants that the Corporation petitioned Elizabeth not only for a remission of certain subsidies and taxes granted in her last Parliament, but also to partake of the benefit arising from £30,000 which had been granted by Parliament for the relief of decayed cities and towns: and it appears that the Queen, in consequence, remitted their subsidies and granted briefs empowering them to collect contributions from many of the counties and cities in this kingdom.

"On Saturday the 9th of July 1612 the town was in danger of being totally destroyed by another fire which (according to the old brief granted on the 11th May in the 14th of James I) 'within the space of lesse than two howers consumed and burnt fifty and fower dwelling-houses, many of them being very faire houses, besides barnes, stables, and other houses of office, together with great store of corne, hay, straw, wood and timber therin, amounting to the value of eight thousand pounds and upwards: the force of which fier was so great (the wind sitting ful upon the towne) that it dispersed into so many places therof whereby the whole towne was in very great danger to have beene utterly consumed.' The ravages of a fire at a time when the houses were principally composed of wood, must be very destructive, but since different materials came into use none but partial accidents from that devouring element have taken place here."

The fire of March, 1640, was also a destructive one. Amongst the sufferers was Thomas Nash, who is recorded as losing £255 by it, but he took part in the distribution of the relief fund to which Mrs. Hall (Shakespeare's daughter) contributed £1. Her daughter, wife

of Thomas Nash, lent two sums of money for the use of persons infected with the plague which raged in the town in 1645.

It may here be mentioned that the first, and most serious, visitation of the plague to Stratford was in 1564, when some 240 persons died of it. This is hardly surprising when the unsanitary condition of the town is considered. Refuse of every description was thrown into the gutters and there were public "muck-hills" at the ends of the main streets. There are frequent entries in the Corporation books of townsmen being fined for failing to keep clean the gutters before their houses and—sad to relate—the members of the Council were no better than their fellows of low degree in this respect!

The agricultural character of Stratford is further indicated by its street names. Rother Street was where the Rother (red) cattle-market was held; while Sheep Street and Swine Street explain themselves. Chapel Street used to be known as Corn Street, and Chapel Lane as Dead Lane or Walker's (i.e. fuller's) Lane. There was a Bull Ring where the Town Hall now stands, both this and the opposite corner being open ground up to the time of Charles I. The corn market was held there—hence the

above name—Corn Street. The business life of Stratford revolved around its market as a centre. This was held at the High Cross which stood at the junction of Bridge Street and High Street. On market and fair days stalls or booths were erected along the various streets which meet together here. Details are given on a further page.

Another indication of the agricultural character of Stratford is the fact that all tenements—dwelling-houses as well as barns, etc.—were described as consisting of so many bays. A bay was the space required for stalling a yoke of oxen—usually 16 feet. In Stratford it was rather less—about 14 feet.

Up to the time of Henry VIII Stratford appears to have been ruled by the steward of the lord of the manor—the Bishop of Worcester—but in 1549 the Bishop surrendered this manor to the Earl of Warwick in exchange for lands in Worcestershire. The Earl made it over to the King. In 1553, at the request of the citizens, Stratford was given a government of its own under a Charter of Incorporation granted by Edward VI. Its Town Council consisted of a Bailiff, 14 Aldermen, and 12 Burgesses. These “most potent grave and reverend signiors” took their duties

most seriously. They proceeded to pass a series of by-laws for the better government of the town, many of which they themselves transgressed in one way or another in the course of the next year or two! It is amusing to read in the records how Mr. Alderman Smith and others were fined "for their dogges goynge at lardge and not moselyd," while Mr. Alderman Jeffreys and others were amerced for allowing their sheep to go in and upon the Bancroft, and John Burbage of the Swan for selling unwholesome wine. Out of their number the Council appointed a Head Alderman who acted as deputy-bailiff; two chamberlains or treasurers; a town clerk; four constables; two serjeants; and two tasters. The office of the latter was important as they tasted samples of all kinds of food and drink offered for sale, and brought before the council for punishment any who offered unwholesome food or gave short weight or measure.

As we shall come across many of them in the following pages, it may be well here to give a few particulars about the townsmen who comprised the first Town Council of Stratford, elected in 1553.

BAILIFF

THOMAS GILBERT, dyer and victualler.

18 OLD HOUSES OF STRATFORD-UPON-AVON

ALDERMEN

RICHARD LORD, butcher, Henley Street. His son Ralph was at 35 High Street in 1599.

HUGH REYNOLDS, gentleman, lived in Chapel Street, next door to the Great House, now the Shakespeare Hotel. He also held a farm in Old Stratford, previously tenanted by Widow Colley. He was grandfather of Shakespeare's friend William Reynolds. He resigned his aldermanship this same year, and

RALPH CAWDREY, of the Angel Inn, was elected in his place.

WILLIAM SMITH, of Old Stratford, mercer and farmer of the College tithes. He married a sister of John Watson (afterwards Bishop of Winchester), widow of Richard Savage of Evesham, who brought with her two daughters, and bore her second husband one daughter and six sons.

THOMAS PHILLIPS, mercer and victualler in Bridge Street. He married Margaret Dickson, *alias* Waterman, and died 1560, leaving her a widow with two daughters, Mary and Elizabeth. The last-named married Richard Quyny, Shakespeare's friend.

THOMAS WINGFIELD, host of the Bear, Bridge Street, also had a butcher's shop in Middle Row.

JOHN JEFFREYS, yeoman, fishmonger, and victualler, living in the Shrieve's House, No. 20 Sheep Street.

THOMAS DICKSON, *alias* Waterman, whit-tawer and glover, Bridge Street. His son of the same name afterwards held the Swan Inn.

GEORGE WHATELEY, woollen-draper and victualler, 18 High Street ; Bailiff 1563.

HENRY BIDDLE, cutler, of 32 High Street.

WILLIAM WHATELEY, vintner, at the top of High Street facing the Market Cross : kinsman of George Whateley, brother-in-law of William Fidkin.

ROBERT MORSE, Bailiff 1554.

ROBERT BRATT, yeoman, victualler, and tippler (i.e. beer-seller).

ADRIAN QUYNY, mercer, Henley Street. An account of the Quyny family is given elsewhere in connection with High Street houses. Adrian was Bailiff 1559, 71, 82.

PRINCIPAL BURGESSES

WILLIAM FIDKIN, fishmonger and victualler, Henley Street. Left Stratford 1555.

WILLIAM MINSKE, draper and victualler.

DANIEL PHILLIPS, leather merchant, High Street. Died September, 1558.

JOHN BURBAGE, host of the Swan Inn at the west end of Middle Row. He was bailiff

in 1555 and died 1558. His widow Philippa married Thomas Dickson, son of the alderman named above.

FRANCIS HARBAGE, skinner and victualler in Corn Street. Bailiff 1557.

LAURENCE BAINTON, mercer in High Street. His widow married Adrian Quyny, whilst her daughter married Nicholas Barnhurst.

WILLIAM SMITH, corvisor in Sheep Street.

RICHARD HARRINGTON, yeoman, with a shop called Bott's Shop in Middle Row.

RAFE CAWDREY (afterwards host of the Angel), butcher, had three small shops adjoining the Chure (passage) through Middle Row. Bailiff 1556, 67, 81.

LEWIS AP WILLIAMS, a Welshman, iron-monger, victualler, and fishmonger in High Street. Bailiff 1561, 73.

ROGER SADLER, baker in Henley Street, but afterwards (1560) in High Street. His son John Sadler was a miller and yeoman below the Church. Roger was bailiff 1560, 72, and John 1570, 99, and 1612.

ROBERT PERROTT, brewer and yeoman. Bailiff 1558.

GEORGE TURNER, clothier, owner of a house in Henley Street and another in Greenhill Street.

RICHARD SYMONDS, of Chapel Street, lawyer, scrivener, and yeoman, first town clerk, and a faithful officer. He also had a horsemill and two gardens in Chapel Lane.

In 1555 two vacancies caused by the promotion of Rafe Cawdrey to alderman, and departure of William Fidkin, were filled by

HUMPHREY PLYMLEY, yeoman and mercer in Sheep Street, bailiff 1562, 74.

JOHN WHELAR, yeoman in Henley Street next door to John Shakespeare, bailiff 1565, 76. He was elected bailiff for the plague year 1564-5, but paid the fine rather than take office. He was let off with payment of one-half (£5) on condition that he should be bailiff the following year.

For the above details I am largely indebted to the "Minutes and Accounts of the Corporation of Stratford" in Vol. I of the "Dugdale Society's Publications," and the valuable footnotes by its editor, the Rev. Edgar I. Fripp.

A list of Bailiffs of Stratford will be found in Appendix I.

II. THE LANGUAGE OF OLD HOUSES

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IN a recent volume of essays entitled "Way-side Wisdom," by E. M. Martin, the author writes :—

"The common lament, 'Could these walls but speak!' has always seemed to me a somewhat foolish wish, seeing that they do speak clearly and plainly to all who have learned their mute language."

The writer is here alluding to the spiritual influence of old houses upon the imagination, especially in regard to dreams. His words are equally true, however, if applied in a literal sense to the buildings themselves. Old houses have a language of their own—a written language—which, when once learnt, can be read quite easily. True, this language is difficult to acquire, and involves a close study of the actual buildings, but it is well worth some trouble, since it is the key to a veritable storehouse of local history and lore. The first essential is to learn all the signs which denote the date or period in which each house was built. In Stratford this is a much more simple matter

than in most places, because nearly all the existing old houses are timber framed. This is the natural outcome of its situation in the Forest of Arden where timber was abundant : it was the building material most easily obtainable and therefore cheapest. Timber-framed houses were prevalent in Stratford from about 1420 to 1650, but the town is remarkable for the large proportion of very early timber buildings, more than half of them dating from the fifteenth century.

The next step in learning the language is to study carefully all the *details* of the houses whose date of erection is known. Not only the exterior, but the interior (staircase, fireplaces, doorways, ceiling-beams and paneling)¹ must be examined, bearing in mind that the internal fittings (especially paneling) are not necessarily all of one period, or of the same date as the exterior. When a house of unknown date exhibits features similar to those of another house, it is most likely that both are of the same period.

In a few cases there is traditional or documentary evidence as to the family to whom a

¹ Full details regarding stair-cases, paneling, etc., at different periods, with illustrations, are given in the Author's "Old Houses of Shrewsbury," published by Wilding & Son, Shrewsbury, 3s. and 12s. 6d.

certain house belonged, although in Stratford these are few. In such cases by dating the house from its details it is possible to identify the member of the family who built it. The Woolmer Mansion at the corner of Ely Street—lately styled “Tudor House”—is a case in point.

In Shrewsbury and many other old towns, some of the houses are inscribed with the initials of the builder, together with the date of erection. In Stratford, however, the so-called Harvard House is the only example.

When studying old houses one constantly comes across evidences of alterations or additions to the structure. Often these are a century or more later than the original building. Examine the details and the house will tell its own story, as to when each alteration or addition was made. Instances of such alterations in Stratford are Harvard House and No. 40 Sheep Street.

Perhaps the best way to illustrate the application of the above principles is to take one local example—deducing its history from the details of the structure, and any documentary evidence that is available. No better example could be taken than

THE ALMSHOUSES—A long range of timber

building adjoining the Gildhall. The old Grammar School (now called the "Pedagogue's House") lies to the rear of the latter. The three buildings were closely associated together in their origin, as will appear presently. For the present we will only consider the Almshouses. We notice that

(1) The frontage is close timbered throughout.

(2) It is built in a series of bays, all alike.

(3) Each bay is marked by a stouter post which had a simple pilaster and bracket-head.

(4) The upper timbers are numbered in a continuous series, except the bay next the Gildhall, which is not numbered. (The lower story was also numbered, but all the figures have disappeared.)

(5) The bay next the Gildhall is not quite in line with the rest.

All the above details are shown by the buildings themselves but

(6) There is documentary evidence that the Almshouses, Gildhall, and Grammar School were all erected by the Gild.

(7) The Gildhall, with room above, is similar to the Almshouses in construction, but on a loftier scale to fit it for special requirements.

Now what do the above details tell us ?



DOORWAYS AND PILASTER (RESTORATION) ON PRINCIPAL POST -
THE ALMSHOUSES

THE ALMSHOUSES



Nos. 1, 2, and 3, together with the general simplicity of design and lack of ornament, all indicate that the buildings date from the *early* part of the fifteenth century. Nos. 2 and 5 show that the Almshouses were erected before the Gildhall, and that the bay between them was inserted as an afterthought, to fill up the gap. Nos. 6 and 7 show that both Almshouses and Gildhall are of approximately the same date. The mode of constructing the frame in these earliest houses was very simple. On a low foundation-wall of stone (or "ground sill") was laid a squared oak beam to form a sill. Into this was morticed a row of uprights each about nine inches wide and nine inches apart. The top ends were morticed into another horizontal beam which rested upon them. On this beam the floor beams of the upper story rested, each beam projecting about 18 inches in front. On these projecting beams another horizontal beam was laid forming the sill of the next story, which was completed by inserting another row of uprights exactly as before, the beam above these (which in this position is called a wall-plate) carrying the roof with projecting eaves.

The sides of the uprights were grooved, and into the grooves flat laths, sharpened at both ends, were wedged irregularly. On and between

these, clay was worked until it filled up the spaces between the timbers. This was left until dry, when the surface became much cracked ; it was then finished both inside and out, with a coating of plaster. The cracks in the clay enabled the plaster to hold. It should be noted that in these early close-timbered buildings wattle-work (i.e. woven sticks) was *not* employed; that was only used when the frame of the house was constructed in square panels. Now it is worthy of note that in Stratford close-timbering—even in this very earliest type—was only employed for the face of the house nearest the street. Perhaps this was for the purpose of defence, as nobody could force a way in through such narrow spaces. The Almshouses themselves are only close-timbered on the front. The back and partition-walls are all framed in square panels, and these are, or were, filled in with true “wattle and daub.” Wattle-work is usually made thus. To fill a square panel in the frame, four holes were made in the lower side of the top cross-piece, and four in the upper side of the bottom piece. Into these, four pieces of split oak with sharpened ends, were inserted by first bending and then releasing them ; these formed four upright bars. In and out between these a series of hazel boughs was woven, like

basket-work. Then clay was worked into the whole until the panel was filled. When this was dry it was finished with plaster as already described. Sometimes woven laths were used instead of hazel rods: Harvard House is an example. In these Almshouses each bay consists of two rooms—one on the ground floor and one above. The two floors are quite distinct from one another, and do not communicate. The lower series, occupied by old married couples, are entered from the street or garden; while the upper—occupied by single or widowed old people—are entered from a corridor which runs the whole length of the building in the rear, and is reached by a short flight of steps to the right and left of a central passage entered from the street through a large doorway. The whole of the rear has been rebuilt in brick in modern times. Originally there was probably an open corridor with balcony over, supported on pillars, as in Leicester's Hospital, Warwick.

If the timbers in front be closely examined, the old carpenters' marks on the uprights of the upper story can still be made out. With the exception of the bay next the Gildhall, it will be found that they form one unbroken series running the whole length of the building.

30 OLD HOUSES OF STRATFORD-UPON-AVON

No subtraction numerals are used such as XL. Each additional ten is formed by adding another X. See illustrations in Appendix IV. The fact that the bay next the Gildhall bears no carpenters' marks on its timbers shows that it was not built at the same time. Evidently it was an afterthought, and was inserted to fill up the space between the two buildings. It is not in line with the other Almshouses either at roof, eaves, or base. Yet it is so exactly like the others in detail that it must have been added immediately after the Gildhall was finished. This is confirmed by the following "bill of costs," a most interesting document, kindly transcribed for me by Mr. F. C. Wellstood.

EXTRACTS FROM THE STRATFORD-ON-AVON TOWN RECORDS (1427-8). WITH REGARD TO THE BUILDING OF THE GRAMMAR SCHOOL

Timber for school-house and chamber above.	45s.
28 "sparrys," $3\frac{1}{2}d.$, same chamber . . .	8s. 2d.
2 sawyers for 4 days at $6d.$ per day . . .	4s.
Sawing 500 ft. boards at $17d.$ a 100 . . .	7s. 1d.
„ of standards and laces . . .	3s. 6d.
Paid to John Hasill, Master Carpenter, for $35\frac{1}{2}$ days at $6d.$	17s. 9d.
In pay of another Carpenter for 34 days at $5d.$..	14s. 2d.
In pay of 3rd carpenter for $29\frac{1}{2}$ days at $5d.$..	12s. $3\frac{1}{2}d.$
In pay of 2 labourers helping said Carpenters for 2 days, to assemble timbers at $4d.$. . .	16d.

Six cartloads of stone at Quarrey at Drayton and carriage (each cartload at quarrey 4 <i>d.</i> , carriage to each cartload 5 <i>d.</i>) . . .	4 <i>s.</i> 6 <i>d.</i>
15 cartloads earth and clay for flooring . . .	2 <i>s.</i> 6 <i>d.</i>
"Lytter" for floors	2 <i>d.</i>
Paid to 3 workmen for 2 days for "ground sylling" and flooring 4 <i>d.</i> a day . . .	2 <i>s.</i>
For 600 long lattens, 8 <i>d.</i> a 100	4 <i>s.</i>
2,500 lattenayles, 14 <i>d.</i> per 1,000. . . .	2 <i>s.</i> 11 <i>d.</i>
3,500 tiles for the said chamber then building with carriage from Warwick to Stratford at 7 <i>s.</i> 4 <i>d.</i> per 1,000	25 <i>s.</i> 8 <i>d.</i>
3½ qrs. "lyme" at 14 <i>d.</i> a qr.	4 <i>s.</i> 1 <i>d.</i>
3 cartloads of sand with digging and carriage from — to Stratford at 6 <i>d.</i> a cartload . . .	1 <i>s.</i> 6 <i>d.</i>
Pay of one Tyler for covering the chamber . . .	5 <i>s.</i> 10 <i>d.</i>
800 "spykyngnayles" at 6 <i>d.</i> 100	4 <i>s.</i>
500 "seminayles" at 5 <i>d.</i> 100	2 <i>s.</i> 1 <i>d.</i>
For boards for making two doors anew . . .	2 <i>s.</i> 6 <i>d.</i>
2 pairs of "hengys" with two pairs of hoyks for said doors	2 <i>s.</i> 2 <i>d.</i>
The pay of 2 carpenters for making a bench (scanna) in the "scolehows" for mending the defects in the new parlour one day . . .	11 <i>d.</i>
For great nails for footing of the "sparrys" and for eaves poles. Two plasterers for 6 days at 6 <i>d.</i> per day	6 <i>s.</i>
The pay of their mason for 6 days at 5 <i>d.</i> a day. . .	2 <i>s.</i> 6 <i>d.</i>
For two cart loads of plaster from Welcombe with the carriage of the same to Stratford. . .	9 <i>s.</i>
For two cartloads of fuel for drying the same . . .	3 <i>s.</i> 4 <i>d.</i>
For one lock with a key bought for the door there . . .	8 <i>d.</i>
For 1,000 tiles for a part of one of the almshouses with the carriage	7 <i>s.</i> 4 <i>d.</i>
100 latten	8 <i>d.</i>

32 OLD HOUSES OF STRATFORD-UPON-AVON

400 lattenayles	6d.
4 bushels of lime.	7d.
3 dozen "crests" (ridge tiles) for the said chamber in the next house, and pargetting there for the room wall	3s.
The pay of one of the tylers of the said chamber and house next, with the pargetting	20d.
For one lock with and a key for	14d.
£10 5s. 4½d.	

These last seven items probably refer to the additional Almshouse, filling the space at the south end of the Gildhall.

In the above schedule the words :

"Standards and laces"=upright bars and hazel boughs for wattle-work in partition walls.

"Latten"=laths.

"Lattennayles"=wooden pegs for fastening tiles to roofing laths. N.B. no iron nails were used.

"Spykyngnayles"=the large wooden pegs used for driving through the main-timbers where they were morticed together.

"Seminayles"=similar pegs for smaller timbers.

"Sparrys"=spars or rafters.

"Pargetting"=plastering outer face.

"Ground syllyng"=laying the low stone foundation wall on which the timber frame rested.

“To assemble timbers”=to put together the frame and fasten with wooden pegs driven through the joints. All the timbers had been previously fashioned and fitted together on the ground, each piece being marked to show its position in the framework. See Appendix IV on Carpenter’s Marks. It took three carpenters thirty-four days to cut out and fit together the timber frame of the Grammar School under the supervision of John Hassill, master carpenter.

In the above schedule there is no mention of glass, and it is probable that none of the windows were glazed. They had thick wooden bars such as may still be seen in the Gildhall. The Almshouses, too, were originally unglazed, but in 1468 the Gild ordered “that the windowes in the lower almeshouses shall be half-glazed at the chamber charge.” At the same date the weekly allowance of the almspeople was increased from 8*d.* to 12*d.* In 1483 the Gild paid for re-thatching the Almshouses. In 1566 the Chapel, School, and Schoolmasters’ house were re-tiled by the Council at a cost of £6 14*s.* 10*d.* From the foregoing it will be noticed that from the first the Grammar School was tiled, but the Almshouses were thatched, except the chamber next the School.

The large doorway in the centre of the Alms-

houses appears to have been inserted at a later date, for to the left of it is a doorway the same size as the others, which was evidently blocked up when the larger one was inserted.

Each of the principal posts marking the bays has had a plain pilaster on its face, cut out of the solid, with a semi-octagonal head and base, the latter collared. The outlines of these pilasters can still be traced in many instances, though they had been hacked away when the whole face of the building was plastered over a century ago. The plaster was removed, and the buildings carefully restored by Mr. Charles Flower in 1892. The pilasters of the Gildhall are without shaped heads and bases, the latter dying away altogether, while the bracket heads form a curve continuous with the pilaster-shafts.

The Almshouses and Gildhall have been described in detail because they are typical of so many other fifteenth-century buildings here. Indeed there is probably no other town in England with so large a proportion of fifteenth-century houses as Stratford. The Gildhall; the Falcon Inn, opposite; Shakespeare Hotel; several houses in Sheep Street and Wood Street; Shakespeare's birthplace; and part of Hall's Croft, all date from the latter half of this century. Warwick and Worcester possess not

more than two or three houses of such an early date, and Tewkesbury—strange to say—has apparently no timber houses earlier than the time of James I or Charles I.

The close-timbered method of building continued to be used in Stratford from 1400 up to the days of Henry VIII; evidently timber was still abundant in the adjacent Forest of Arden. Houses of the second (Elizabethan) period can always be distinguishable by the fact that the uprights, instead of running from floor to floor in one piece, are bisected by a transom half-way up. The "Tudor House" and Nos. 17-18 High Street are typical examples.

The third (Jacobean) type of timber house was prevalent throughout the seventeenth century. Houses of this period are usually described as Jacobean. In these the timber frame consists of a series of square panels. In other towns those in the front gables commonly have diagonal bracings shaped so as to form a central star in each—the Garrick Inn is an example—whilst the tie-beams of the gables and bargeboards are often ornamented with carving, the favourite designs being the Vine, or the Tudor Dragon. The edges of the main timbers are also often moulded. In Stratford, however, there are comparatively few houses of Jacobean

type. Harvard House and Nos. 29, 30, High Street are examples, though the first certainly, and possibly all three, are actually late Elizabethan. The Jacobean style seems to have come into vogue here earlier than in most Midland towns. It is, indeed, merely an elaboration of the Elizabethan. It is characterized by an excess of ornamentation, and in its later phases it deteriorated: staircases, in particular, became heavy—almost clumsy—in the latter part of the seventeenth century.

BRICK, as a building material, was little used in Stratford until late in the seventeenth century. Before that date it was employed almost exclusively for chimney shafts. Early bricks were much thinner than modern ones, measuring only about $2\frac{1}{2}$ inches in thickness. Owing to their irregular shape, too, they did not course evenly, nor lie close together. Consequently the mortar joints were much wider than in a modern brick building, and this gives quite a characteristic aspect to these old chimney stacks. This is well shown in the chimneys of the quaint old building in Rother Street known as Mason Court.

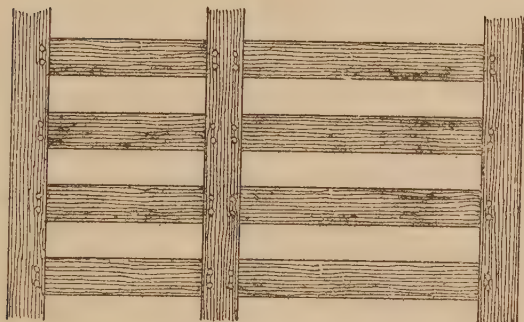
Examples of seventeenth-century brick houses are the Anchor Inn in Bridge Street, Windmill Inn in Church Street, and No. 5 Chapel Street.

A. 15th Century



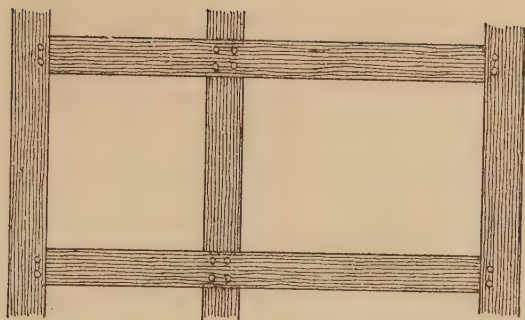
CLOSE POST FRAME

B. 16th Century



CLOSE POST AND TRANSOM FRAME

C. 17th Century



SQUARE PANEL FRAME

There is a group of brick houses in Old Town and Church Street, dating from the time of William and Mary. In these it will be noticed that the bricks are not hand-made, but moulded. Consequently they are uniform in size and shape, so that they course evenly and lie much closer together than do Elizabethan bricks. Houses of this period usually have a billet-moulded cornice with deeply overhanging eaves.

SUMMARY.

Roughly it may be said that houses of type A in the diagram on page 37, belong to the fifteenth century. The frame consists of uprights reaching from floor to floor, without transoms. Houses of type B belong to the sixteenth century. The frames are similar to A, but have transoms half way up. Houses of type C belong to the seventeenth century. The frame is constructed in square panels, the uprights being widely separated.

FILLING OF PANEL IN TIMBER FRAMES.

In the close-timbered types (A and B) pieces of lath were wedged between the uprights in grooves in their sides made for this purpose.

In the square-panel frame, four bars of split oak—the two outer about 3 inches wide, the two inner half that width—were “sprung”

into holes in the top and bottom of the cross timbers (transoms). Hazel-rods were woven between these bars, forming basket-work.

In either case the filling was completed by working clay into the basket-work till quite solid. This was left to dry for some time, when the surface cracked all over. Finally thin plaster was applied, filling all crevices and forming a smooth surface to the whole panel, both inside and outside, but this surface was slightly recessed—not flush with the timber frame. A panel thus filled was part and parcel of the frame. It was quite immovable, solid, and proof against either wind or rain.

MISTAKES MADE BY THE MODERN BUILDER.

When repairing an old timber house the modern builder generally ignores the good methods of the old craftsmen, and adopts one or other of the following methods of filling the panels.

(1) Bricks and mortar. This is open to the following objections. It is very heavy and causes the frame to buckle in all directions. Then there is no tie between the bricks and the frame, and they soon become loose, letting in both wind and rain, and causing the timbers to decay.

(2) Laths nailed on to the frame and plastered over. There is nothing solid about this; it

encloses a cavity, and never lasts long. Cracks develop very soon, and at the best a building of this kind cannot keep out the cold or damp.

(3) Concrete or cement. This is the least objectionable mode of filling. It has been extensively adopted in Stratford. If used in combination with laths or wattle work (as described above) it will be satisfactory, but not otherwise, as, without laths, there is no tie between it and the frame, and both wind and rain will penetrate between the cement and the frame. Cement looks cold and hard, and never mellows with age. In Stratford the mistake has been made everywhere of finishing the face flush with the timber. The surface of the Almshouses (for example) looks deadly dull and flat for this reason alone. If the cement filling were recessed half an inch, and finished with a thin coat of plaster, the whole building would look delightful, and the thin plaster would fill the slight crevice between the cement and the timber so that neither wind nor rain could penetrate at all. Compare Nos. 42 and 40 Sheep Street. There the right and wrong methods may be seen side by side. The former looks warm and cheerful: the latter cold and uninteresting. If properly treated the latter would look the better of the two.

INTERLUDE

GENTLE READER,—

May I crave your indulgence before you peruse the following pages? It may be that you will think that I am inclined to be too dogmatic in my statements as to who were the past occupants of these ancient habitations. I suppose that really I ought to liberally besprinkle my text with such words as “probably” or “possibly,” but that would be wearisome, so I have refrained. At the same time I am not so sure as I would like to be in some cases. The fact is that the identification of all these old houses from ancient records has proved the hardest task of the kind that I ever undertook. Some critics aver that it is folly on my part to attempt it. Maybe so, and maybe I have made mistakes, for I do not believe it is possible for anyone, however painstaking and patient in such researches, to attain to absolute certainty. Still I feel that it is the human side of my subject—the associations of these old dwellings—that is so intensely interesting. Without the personal element this book would be deadly dull. The human and architectural sides must be taken together; each sheds light on the other; neither is complete without the other. Dear Reader! I have done my best to give both sides, and where I have failed, I crave your mercy. Remember that “To err is human—to forgive divine. . . .”

III. A TOUR ROUND THE TOWN



1788



1806



1840

EXTERIOR OF SHAKESPEARE'S BIRTHPLACE

III. A TOUR ROUND THE TOWN

(a) HENLEY STREET

THE old house of all others in Stratford which draws every visitor like a magnet, is SHAKESPEARE'S BIRTHPLACE in Henley Street, so we will make this our starting point.

The premises as now shown consist of two adjoining houses, of which the one to the left is that in which William Shakespeare was born on April 23, 1564. The house to the right—now used as the library and museum—also belonged to Shakespeare's father, who used it as a storehouse for the agricultural produce in which he traded. This part has been almost entirely reconstructed and retains but little of the original exterior timbers, though most of the internal timber-work, being well-preserved, has been retained. Fortunately the Birthplace itself suffered less from the ravages of time, and here we may still look upon the actual timbers of the framework which were standing in Shakespeare's day. Nearly all the timbers

of the ground-floor frontage are original. They consist of uprights reaching from floor to floor, about 9 inches wide and the same distance apart—the early close-timbered type. The upper-frontage has a square-paneled frame, and that this has always been so is shown by the pegged joints which show no trace of any uprights in other positions than at present. The frame at the rear is of similar character on both upper and lower stories. The internal partitions and ends of the house—which were really partitions, as other houses adjoined on either side—are also square-paneled, but each panel is much larger than in the outer walls. The timbers of these end walls have been renewed. Both houses are of similar date, and from the close-timbered lower frontage, and small-paneled upper story, they appear to have been erected about the time of Henry VII, 1485. That the timbers of the lower story have lasted for over 450 years is probably due to the fact that they have always been protected by a pent-house roof as they are now, and as they are shown in all old engravings. The oldest drawing of the pair of houses (dated 1788) shows them with three gables towards the street as at present, the existing structure being, in fact, a restoration based upon that

drawing. The three gables were removed about 1800, and in Wheeler's "History of Stratford" (1806) is a drawing showing the straight eaves-line which is familiar from the many later pictures of the Birthplace. At that date the right-hand building was the Swan and Maidenhead Inn, and still exhibited the original timber frame like that in the Birthplace itself. By 1840, however, the front of the Inn had been rebuilt in brick, and it remained in this condition until it came into the hands of the Trustees, who carried out the restoration. The Trustees also decided, to avoid risk from fire, to pull down the houses on either side of the Birthplace, and their sites are to be preserved as open spaces for ever.

John Shakespeare, father of the poet, was the son of Richard Shakespeare, tenant farmer, of Snitterfield, a village 4 miles north of Stratford. He married Mary Arden, whose father, Robert Arden, owned the farm tilled by the above Richard. John with his wife Mary removed to Stratford about 1551, at which date it was a town of less than 2,000 inhabitants. He was a woolstapler and glover, but also dealt in corn and timber. He was chamberlain of Stratford in 1561, became an alderman in 1565, and bailiff—equivalent to the present-day mayor

—in 1568. He purchased the house next his own from Edward West in 1556 ; and his own house in Henley Street from Edmund Hall in 1575 for £40. Later he met with reverses which led to his selling or mortgaging the property at Snitterfield, etc., which had come to him with his wife. Still, he was an important man here to the end, his name appearing sixty-six times in the Corporation books, where it is spelt in sixteen ways ! John's wife Mary bore him a daughter, Joan, in 1558, and another, Margaret, in 1562. Then came William in 1564, and later another son, Gilbert. In all there were ten children, but several died infants. Of the Bard of Avon there is no need to write here. John Shakespeare died in 1601, and his widow Mary in 1608. It is not known where the poet lived after his marriage to Anne Hathaway in 1582, when he was only eighteen years of age. It is certain, however, that he inherited the house in Henley Street from his parents, for in his will he leaves to his sister Joan Hart " the house with the appurtenances in Stratford wherein she dwelleth for her naturall lief." The Hart family lived in the western house till 1794, having let the other, which was turned into an inn, the Swan and Maidenhead. Afterwards the Birthplace changed hands many times

before it became a butcher's shop as seen in the old prints. At length, in 1874, it was put up for sale and purchased for the Nation at £3,000. Finally, by a special Act of Parliament in 1891, the Birthplace, New Place, and Anne Hathaway's, were incorporated as a National Memorial and placed in the hands of Trustees.

To revert for a moment to John Shakespeare. Some modern writers have suggested that William Shakespeare was first attracted to the stage through witnessing the performances of traveling players in the Gildhall during his father's term of office as bailiff of Stratford. As this was in 1568/9, when the poet was hardly five years old, it seems very improbable, though, of course, he may well have seen plays enacted there at a somewhat later date, and yet during his father's lifetime.

In John Shakespeare's day his next-door neighbours on either side were John Whelar, yeoman, and George Badger, draper. The last-named was at one time constable, and was living here up to 1590, when he removed to Sheep Street. Whelar was bailiff in 1565 and 1576. Another Henley Street neighbour was Adrian Quyny, mercer, father of Richard of High Street, and grandfather of Thomas, who married the poet's daughter, Judith. His was

one of the houses burnt in the great fire of 1595, when Shakespeare's narrowly escaped. Yet another neighbour was William Smith, haberdasher, who was probably godfather to William Shakespeare—hence his Christian name. It is much to be regretted that the Elizabethan homes of all these contemporaries of the poet have disappeared, Henley Street having suffered more at the hands of the modern builder than any other in Stratford.

Near the top of Henley Street, on the site of No. 20 and adjoining premises, stood the White Lion Inn, one of the most important posting establishments in Stratford in the days of stage coaches. It had very extensive stabling, reaching to the Gyldpits, the stableyard entrance being on that side. The only bit of the old inn preserved is a beam which probably crossed the entrance to the back yard. On each of its two faces may still be read this quaint inscription :—

“ Saddle Horses with a Guide to be lett to any part of Great Brittain. By Iohn Payton.”

The house next to Shakespeare's Birthplace, now used as the office connected therewith, appears to be late fifteenth century. A large room upstairs has a good open timber roof, and there are several open fireplaces of the period. This was the home of Richard Hornby,

blacksmith, whose forge and smithy may well have suggested to Shakespeare the scene described in "King John," iv. ii. 193, etc.: "I saw a smith," etc. The "tailor" was William Wedgewood, who succeeded Whelar as occupant of the now demolished house which stood between Shakespeare's and Hornby's.

On the walls of the office-entrance are hung a series of water-colour sketches of interesting old buildings in and around Stratford. These were presented by the artist, Mr. E. A. Phipson.

Next door to the above is another old house of the same period, now remodelled and used as a Free Library. The fireplace near the entrance is curious, the back being faced with tiles laid horizontally. At the time of Shakespeare's birth this house was the dwelling of Gilbert Bradley, glover (probably godfather to the poet's brother, Gilbert Shakespeare), who was soon succeeded by William Wilson. In 1609 the lease passed to Thomas Greene, a yeoman of the neighbouring village of Bishopton. By 1781 the house had fallen into a ruinous condition, and shortly afterwards a new brick front replaced the old timber façade, which was then demolished with the exception of the bracketed corner-posts, and the projecting floor-joists. Over the entrance door of the library

inside is an ancient carved and moulded beam ornamented with the vine pattern. It was found when reconstructing the building and had evidently been re-used. Apparently it originally formed part of a rood-screen, and may possibly have come from the Parish Church.

(b) BRIDGE STREET

Bridge Street, now a wide open space, was in olden times divided into Fore and Back Bridge Streets, by a row of timber buildings known as Middle Row. Both were narrow, but the northern—Back Bridge Street—was the narrower of the two. Middle Row consisted mainly of small shops, tenanted by butchers, glovers, whitawers (i.e. white leather workers) and tavern-keepers or tipplers (i.e. beer-sellers). At the upper end, at its junction with High Street, stood the Market, or High Cross. This marked the centre of Stratford, where the main streets met together. On market days this was a busy scene, numbers of stalls being erected along the High Street, and around the Cross, for the sale of country produce. The letting of these stalls was farmed out to one of the citizens by the Corporation. (See under No. 2 High Street.) Middle Row was pierced midway by a narrow passage or “chure,” forming a short-cut be-



THE ALMSHOUSES—MAIN ENTRANCE

(See page 34)



MIDDLE ROW AND THE SWAN INN—BRIDGE STREET

tween Fore and Back Bridge Streets. Another "chure"—a continuation of the above—began opposite to it on the south side, and bending to the right led into High Street between Nos. 3 and 4. This still exists.



THE HIGH CROSS AND HOUSES IN WOOD STREET—ABOUT 1800

All the principal inns of Stratford were situated in Bridge Street. In the picture of Middle Row, here reproduced, may be seen one of these, the "Swan," which was at the western end of Middle Row. In the distance, on the right, another,

the "Bear" (now the "Anchor"), may be seen. John Burbage, landlord of the "Swan," was one of the Principal Burgesses under the Charter of 1553. He died in 1558. In 1564 Thomas Dickson, *alias* Waterman, junior, had married Philippa, widow of Burbage, and become landlord of the "Swan"; in the same year he was made a principal burgess. This was the terrible year of the plague in Stratford, and John Shakespeare in his accounts has numerous payments for the entertainment of priests at the "Swan," these being called in to assist the vicar, "John Bretchgirdle, who was overworked and probably ill. . . . Perhaps through the clergy who stayed at the Swan, and people who sought their services or charity, the plague reached the inn and carried off two step-daughters of Thomas Dickson, Alice Burbage and Joyce Burbage" (Dugdale Soc. I, p. liv.). The father, Thomas Dickson, *alias* Waterman, the elder, was a glover, at the east end of Bridge Street, and was one of the first aldermen under the charter of 1553. He married Joan Townsend of the Wold, Snitterfield, and died in 1557. He only paid a ground rent of 2*d.* for his shop.

The Angel Inn at the north-west corner (now No. 20 Bridge Street) was held in 1553 by Richard Marshall, who, on his death the following

year, was succeeded by Ralph Cawdrey. The latter also had a butcher's shop next the "chure" in Middle Row, the rent of which was 13s. 4d., and in 1574 two more little shops behind the shambles. He was a man of good standing, and took an active part in the civic life of Stratford, holding office as bailiff in 1556, 1567 and 1581. The "Angel" remained in the family for more than a century, being held later by Arthur Cawdrey, bailiff, 1625, and by his widow, Elizabeth, in 1640. The "Angel" was one of the Gild properties and there are numerous entries in the Corporation accounts of sums spent on repairs to the structure. In 1483 Hugh Clopton, as master of the Gild, received 33s. 4d. for a year's rental. The main building has been much altered early in the seventeenth century, and it contains a fine staircase of the period with cut-out pierced balusters and massive handrail and newel-posts, but the Tudor Dragons on the string and the crocketed finials are modern additions. There are traces of frescoes on the walls of an upper room, and the date 1677 plainly discernible. The wattle in the frame-panels is of interlaced laths, as in Harvard House: one panel is exposed to view. There are several original fire-places with stone—not oak—heads, while in the basement are the remains of a huge chimney-

breast. This is mainly of stone and, with the outer stone walls of the basement, belongs to the earlier building on the same site. The seventeenth century builders appear to have inserted in the cellar a large fireplace in the original chimney-breast, and to have lined it with brick. Except in this basement, the whole of the great chimney-stack was removed a few years ago.

The making of Union Street, which is quite modern, appears to have swept away a Gild house which was tenanted in 1560 by Alice Newall who rented it (with a garden in Swyne Street) for 20s. a year. Richard Ainge, baker, had removed into it from the smaller house below in 1575, paying the same rent to the Corporation. He was still tenant in 1596, but Francis Ainge, baker (probably his son), occupied it in 1612. The latter was bailiff in 1622. Wheler, in his "History of Stratford" (p. 162), gives a circumstantial account of another Francis Ainge, son of John and Eleanor Ainge, baptized in Stratford, August 28, 1629, who emigrated as a youth to North America, and settled in Somerset County, Maryland. Here he spent the rest of his long life, dying at the age of one hundred and thirty-seven, April 13, 1767.

Nos. 25 and 28 are both Gild houses, but have been entirely rebuilt in modern times. No. 25

was occupied by Elizabeth Martin in 1560, Thomas Edmunds in 1573, and Robert Butler in 1594. The rent was 12s. No. 28 was the shop occupied by Richard Ainge in 1560, and from



NO. 12 SHEEP STREET (see page 85)

which he removed to the larger house described above. His successor in 1573 was Henry Field, tanner, while "Widow Field" was tenant in 1594. The rent was 10s.

The Red Horse Hotel, although the present building is modern, is really an ancient hostelry. It is a rambling three-story building entered through an archway leading to a yard flanked by stabling, etc., and is a typical old-fashioned inn. Among the illustrious guests who have lodged at the "Red Horse" was Prince Rupert in 1643, when Queen Henrietta Maria stayed three days in Stratford. Garrick and Macklin lodged here in 1749, and the former again in 1769, when he came to direct the Shakespeare Jubilee. Thither, too, came Washington Irving on his visit to the poet's shrine, and here he wrote the charming chronicle immortalized in his "Sketch Book." The chair in which he sat, and the poker with which he meditatively stirred the fire, are still preserved here, and treasured with an almost reverential tenderness. Small wonder is it that subsequent American visitors to Stratford naturally gravitate towards the "Red Horse," following in the wake of their illustrious countryman.

The Golden Lion Hotel was known in early times as the Peacock Inn. It appears always to have been a hostelry providing accommodation for man and beast, while in the eighteenth century it was an important posting-house. To this the extensive stabling, etc., in the rear still

bear witness. The frontage has been rebuilt in modern times, so shows little of its original character. The timber partition walls, however, are Jacobean or late Elizabethan, and there is documentary evidence that the Peacock was



YE PEACOCKE INN, IN 1613, NOW KNOWN AS THE GOLDEN LION
HOTEL, STRATFORD-UPON-AVON

standing in 1613 when John Ingram was landlord. Complete records of all the successive holders up to the present day have been preserved. The name was changed to the "Golden Lion" about 1788, when the property was purchased for £320 by George King, late of Lower

Brook Street, Grosvenor Square, London, but then of Stratford-upon-Avon, gent.

Just above Ralph Cawdrey's butcher's shops in Middle Row, which—as already stated—adjoined the “chure,” were “two shops now made into one shop,” for which William Smith paid a rent of 20s. in 1560, but 19s. in 1573. Apparently the shops in Middle Row faced towards Fore Bridge Street on the one hand, and Back Bridge Street on the other. Probably Smith's shops, when made into one, went right through from one street to the other.

The shop next the “Swan” (which as already stated stood at the top of Middle Row) was occupied in 1560 by Thomas Knight, coverlet-maker, of whom more anon. Neither the “Swan” nor Knight's house belonged to the Gild.

At the lower end of Middle Row were four small shops belonging to the Gild rented at 6s. 8*d.* a year each. John Shakespeare, shoemaker, probably a cousin of the poet, had a shop here in 1590.

The Anchor Inn—formerly the “Bear”—at the corner of Bridge Street and Waterside, together with the confectioner's shop adjoining, forms a block of buildings of characteristic Cromwellian design. The staircase with massive balustrade and knobbed newels is of the same

period, and the entire building, in spite of modern fittings, still retains much of its ancient character. Its landlord, Thomas Wingfield, was one of the first aldermen under the charter of 1553. He was also a butcher and had a shop in Middle Row. He died in 1557 and was succeeded by Thomas Barber. The property appears to have belonged to John Sadler. He was bailiff in 1570 and is styled "gentleman and citizen of London" in the list of benefactions to the Church.

In his book, "Master Richard Quyny," the Rev. Edgar I. Fripp tells us that the adjoining house in Bridge Street was purchased from Robert Hooper, of Walton, by Richard Quyny the elder, father of Adrian Quyny, mercer, friend and neighbour of John Shakespeare in Henley Street. This Adrian, on the death of his father in 1567, sold the house in Bridge Street to Richard Godwin, smith, for 40 marks.

On the site of the houses now numbered 12, 13, 14, stood the fifth of the inns in Bridge Street, known in Shakespeare's time as the "Crown," and in the eighteenth century as the "Wheat-sheaf." Its landlord was Edmund Barrett. In 1561 when religious disturbances were rife, "Thomas Knight the younger, coverlet-maker, son of Thomas Knight of Middle Row (next to Burbage's tavern), was prosecuted for drawing

blood on a stranger in Edmund Barrett's house." At the same court, Thomas Dickson of the "Swan" was fined for frays upon his brother Richard and Edward Walford his brother-in-law. Barrett rented the "Crown" from the Corporation at 33s. 4*d.* per annum, and Richard Sponer (painter, from No. 20 Chapel Street) at the same rental in 1573. In 1596 Robert Wilson had a lease of "The Crown, lately destroyed by fire but now rebuilding." This fire, which occurred in 1594 or 1595, appears to have destroyed the back premises of the High Street houses between Bridge Street and Sheep Street, though it seems to have been extinguished when it actually reached the latter, and to have spared the houses on the front towards High Street. There are references to rebuilding the "backsides" of these houses in numerous leases during the next few years. There were other destructive fires in 1614 and 1642, but the first two worked the most havoc. In 1627 Richard Hathaway, who had been bailiff the previous year, had a lease of the "Crown" for sixty-one years at 33s. 4*d.* per annum. His neighbours were, on the east, John Yate, on the west, John Lupton, and south the "backside of Mr Daniel Baker's" house, No. 4 High Street. John Smith, mercer, was landlord in 1741.

(c) HIGH STREET

At the corner of Bridge Street and High Street stands a house famous as the home of Thomas Quyny, vintner, who married Shakespeare's younger daughter, Judith. She is the heroine of William Black's romance, "Judith Shakespeare." She lived here for thirty-six years after her marriage, and as that took place less than a year before her father's death, the latter never saw her children. She had three sons, but they all died young, so that at the time of her death the poet's grandchild, Elizabeth Hall—daughter of Judith's elder sister Susanna—was the last survivor of the family. The marriage did not turn out very satisfactorily, for, although at first successful in business, and in 1621 holding office as chamberlain, Thomas Quyny seems to have taken to bad ways. He was fined for swearing and for "suffering townsmen to tippell in his house." He got into difficulties, and in 1652 joined his brother in London. His wife, Judith, remained in Stratford, where she died in 1662 and was buried in the parish church, though her grave is not known. The house has been sadly mutilated in modern times, but I find, by a close examination of the interior, that in Elizabethan days it was a timber-framed building of three stories with underground base-

ment. It presented a single gable towards Bridge Street, and eaves towards High Street. Each story overhung the one below on both street-faces, the double overhang being supported at the outer corner by a dragon-beam in each floor. The inner half of the shop floor is supported by huge beams laid close together. These form the ceiling of the underground basement, which is obviously much older than the rest of the house. It was at one time used as a lock-up for prisoners, hence this house was commonly known as "The Cage," though there are indications that this prison also extended beneath the adjoining premises in High Street. The old manorial court leet had no power to imprison, so had no gaol. The first mention of imprisonment is in 1554, when the new Town Council, under the Royal Charter, raised the penalty for reviling the Bailiff or other Queen's officer, from a fine of 3s. 4*d.* to 10s., with three days' imprisonment. In 1558 "The Cage" was leased for forty years to Joan West and Thomas Bell, and in 1599 to Anthony Woolston, butcher, one of whose witnesses was Richard Quiny. The committee examining the Corporation properties in that year, state: "Anthony Woolston holdeth the Cage far out of repair in tile-work and walls within and without. Anthony must have warning." The witnesses to Thomas

Quyny's lease in 1617 were Julius Shaw, Daniel Baker, Francis Smith, and Henry Walker. In 1633 it was vested in trust for the wife and children of Thomas Quyny, the trustees being John Hall, Thomas Nash, and the Rev. Richard Watts, of Carbury, Co. Warwick. Later it was occupied in 1685 by William Martin, and in 1729 by William Walford, gentleman.

The adjoining premises, No. 2 High Street, were tenanted in 1608 by George Scheffe, joiner, who had with his lease the right to let stalls on market days in the street before "Gaol Hall." The premises were held later by three successive generations of the Scriven family, glaziers.

No. 3 High Street was let to George Colchester, 1611-39, and then to three successive members of the Holland family.

The imposing building now numbered 4-5 High Street is quite modern. It replaces two Elizabethan tenements belonging to the Gild, and let by the Corporation in 1560 to William Trowte for 33s. 4*d.* per annum. The property was then described as "Two tenements and a chamber over the gaol." In 1599 we read:—

"William Trowte holdeth a tenement of 4 bays with the gaol on the street side: on the north 2 bays tiled: on the south two bays of low buildings tiled: at the back three bays tiled and ruined [by the late fire] all the house in great decay of tiling. Chamberlain must give warning."

In 1619 Daniel Baker occupied this as well as No. 32 opposite (*q.v.*) and a barn in Rother Street.

Nos. 14 and 15 High Street are both small timber-framed houses of Elizabethan date. No. 16, now modernized, was held in 1679 by Michael Goodrich.

Next comes a very fine Elizabethan timber building numbered 17-18 High Street. It is of three stories, and presents two big gables to the street. The whole frontage was until lately hidden behind a thick coat of stucco, but this has been removed during the last few years, thus bringing to light one of the finest old timber façades in Stratford. At the same time the framework was carefully repaired, all the old timbers being retained. Modern windows were replaced by lattices of Elizabethan form, with excellent effect. The principal internal feature of this house is the fine paneled room on the first floor, formed by throwing the two front rooms into one. The paneling belongs to the house for the most part, and is of Elizabethan period. This is one of the Gild properties, and in 1562 was let to George Whateley, draper, in succession to Daniel Phyllyps. In 1573 it was tenanted by John Fisher, and in 1599 by Robert Fisher, when the councillors reported that it was

“for many years yet to come in the assigns of Mr. George Whateley deceased: on street four bays tiled; on the north part new built two bays tiled, wanteth yet of former buildings before fire IIII bays; other side wanteth range of V bays. Rangeth in length to Mr. George Badger’s and breadth to street front. Six years allowed to re-edify rest decayed by fire, viz. VII bays.”

It will be seen from this that the back premises were extensive. George Whateley was bailiff in the plague year, 1563-4, and again in 1583. His father, William Whateley, was bailiff in 1554. In 1649 this house was tenanted by William Caudwell, woollen draper, bailiff in 1659; and in 1679 by William Hunt, draper, to whom and his descendants there are monuments in the church.

The house now numbered 19, 20, 21 High Street is of rather later date, its internal fittings—staircase, fireplaces, paneling, etc.—being early Jacobean. At present it is divided into two tenements—19, 20 forming one, and 21 the other. In the drawing-room of the former, above the fireplace, is a panel with a pretty painting of Cupid reclining, a quiver of arrows beside him. The whole was the residence of William Walford, gentleman, and is referred to in 1615 as his “newly built messuage and appurtenances.” He was bailiff in 1610 and 1620. A century later the whole was used as a

hostelry, the large nail-studded door between 20 and 21 giving access to the stables, etc., in the rear. In 1922, when a seventeenth-century chimney in No. 21 was pulled down, a number of powder bellows for blowing powder on to Georgian wigs and hair were found. Also three old ornamental iron-stands for wigs, with turned knobs of wood at the top. These are now in New Place Museum.

On the site of the modern Corn Exchange there stood an old house belonging to the Gild who, in 1525, had granted a lease of it for 90 years to Adrian Quyny at a rental of 26s. 8*d.* ; he sub-let it to Roger Sadler, who is mentioned as occupier in 1595. He was previously in Henley Street. The lease was transferred, on the death of Adrian, to his son, Richard Quyny, the occupier at that date being Hamlet Sadler. The house was partially burnt in the fire of 1595, for it is described soon afterwards as having :

4 bays to the street and four bays on the north ; two old tiled, and two newly burnt, thatched : three years given him to tile it. William Harding on the same land had built 2 new bays with a fair chimney. Old house wanteth tiling and plastering. Backside boundeth on George Badger's house.

The latter stood back and was entered from Sheep Street, and paid an annual ground rent of 5s. towards the upkeep of the Bridge. The



OLD TIMBER HOUSES IN HIGH STREET, NOW NUMBERED 17 TO 21



OLD TIMBER HOUSES IN HIGH STREET—NOW NUMBERED 29, 30
 (See page 77)

two houses on the Sheep Street front were rented by Nicholas Barnhurst, who seems to have had a dislike to his neighbour. At a council meeting, June 17, 1597, it was :—

“ Agreed by all the company now present that Nicholas Barnhurst in consideration of his lewd and bad speeches used in the Council Chamber as well to George Badger in calling him *knave* and *rascal* as in using other abuses to the rest of the Company then present, shall be no longer one of the Aldermen but quite put out of the Company for ever ” (Fripp, “ Master Richard Quyny,” p. 107).

On his apology, however, he was forgiven, and the resolution rescinded.

In early times the Corn Market was held on open ground at the top of Sheep Street. The corners of Chapel Street and Ely Street are now built over, but were open spaces up till the seventeenth century.

At the corner of High Street and Sheep Street there stood in the time of Henry VII a house belonging to Sir Hugh Clopton. In the “ Inquisitio Post Mortem,” 1489, it is described as a “ tene-ment in High Street, upon the corner of the Corn Market, wherein John Balamy dwells.” By 1547 this corner had become Gild property, and was then occupied by Thomas Burford, who died about 1547. In the Corporation Accounts the house is entered under the head of Sheep Street, so it would seem that the main entrance

was on that side. The tenant in 1560 was John Sadler ; in 1574 Humphrey Plymley, and from thence till 1603, John Smith, baker. The rent throughout was 16s. per annum. John Smith, of Warwick, mercer, rented it in 1652-75 ; and Christopher Smith, rector of Clifford Chambers, in 1711. The adjoining houses round the corner in Sheep Street are described under that head on a later page. Humphrey Plymley was a yeoman and mercer, and was a member of the first Town Council appointed in 1553. He was bailiff in 1562 and 1574.

At the corner of High Street and Ely Street (formerly Swine Street) stands a very interesting timber mansion of three stories now known as the " Tudor House." There was an earlier house on the same site. It was occupied by the Master of the Gild from 1459 till 1497. There are no later references to it in the records. It was probably burnt down with the neighbouring houses in the fire of 1595, for the present structure appears to date from the latter part of Elizabeth's reign.

This house has been described as dating from about 1450, but its details are distinctly Elizabethan. Diamond bracings such as we see on the second story, and bell-bracings as seen on the upper story, are, according to my experi-



OLD HOUSES IN HIGH STREET, NOW KNOWN AS TUDOR HOUSE, GARRICK INN, AND HARVARD HOUSE



CARVED CORNER POST—"TUDOR HOUSE"

ence, never met with before the reign of Elizabeth. Diamond bracings are quite common, however, about 1570 to 1590. There is documentary evidence that this house belonged to the Woolmer family from 1621 to 1721. In the early part of this period there were two John Woolmers—father and son—whilst there is mention of a third John Woolmer in Stratford in 1592. There seems little doubt, therefore, that the “Tudor House” was built by John Woolmer—the earliest of the three—just after the fire of 1595. The two later John Woolmers both served office as bailiff or mayor repeatedly between 1642 and 1695, and Joseph Woolmer was mayor in 1697 and 1715. The younger John was the first mayor of Stratford under the new incorporation in 1664, and it was he who, in that year, went to London about the business of renewing the Charter of Incorporation. He died in 1706, and his father in 1710, aged eighty-five, both being buried in Stratford Church, where also lie many others of the family. At the east end of the nave is a stone with arms and crest, to the memory of Joseph Woolmer, who was mayor twice, and ten years senior alderman: he died in 1747, aged eighty-eight. The Communion plate in Stratford Church was presented by him in

1716. Another stone against the east pillar of the south aisle, commemorates Thomas Woolmer, attorney, town clerk for fifty years, who died on Christmas Day 1732, aged seventy-seven. They were a long-lived family. The last of them was Catherine, daughter of the town clerk, who was married to Wm. Makepeace, K.C. She died 1760, aged sixty. From the Woolmer family the "Tudor House" passed successively to those of Huckell, Dunn, Allen, Manison, Bachelor, etc., until in 1902 it was purchased by Mr. A. J. Stanley.

Turning once more to the structure itself, we note that although the timber frame on the ground-floor has been almost obliterated by the insertion of modern shop-windows, it was originally close-timbered like the lower half of the story above. This can be seen above the windows on the Ely Street side. The next story has the timbers disposed in two series: the lower one consists of uprights set close together, surmounted by a long transom which forms the sills of the windows, and runs the whole length of both faces. Above this is a series of cross bracings which—ignoring the windows—forms a row of double diamonds, one inside the other, each crossed by a vertical and horizontal timber. The upper story exhibits



GROTESQUE BRACKETS—"TUDOR HOUSE"

a series of panels with curved bracings. These are called bell-bracings because each pair encloses a bell-shaped space. At each corner may still be seen the sloping timber which outlines the original roof. This was gabled—not hipped as it is now—and presented two big gables to High Street, and two to Ely Street. Originally each story overhung the one below on both frontages, but the shop windows in High Street have been built farther forward and have obliterated the overhang here, though it is still visible on the Ely Street side. The overhang at the lower corner is supported by a dragon-beam resting on a corner-post. The carved ornamentation of this post is most interesting. The workmanship is rather crude, the Tudor carpenter having attempted to copy the volutes of an Ionic pilaster, with indifferent success, combining this design with flower ornaments and flat-faced mouldings. (There is a similar carved post between the shop windows to the right.) Above is a bracket with bearded face surrounded by a ruff. The corner of the story above rests on a pair of brackets: of these, that towards High Street bears a face above the carved scroll, whilst the other is in the form of a crouched figure with arms clasping its knees—a really wonderful example of medieval

craftsmanship. To right and left are several other scroll-shaped brackets with acanthus-leaf carvings. Altogether this house is a fine example of the work of a craftsman who has been given free play for his imagination and skill. Some of the timbers on the Ely Street front still exhibit the carpenter's marks, whilst on one of them the series-mark—a circle—can be seen. (See Appendix IV.)

The GARRICK INN, next door, stands on ground which belonged to the Gild of Holy Trinity, and which thus came with other property to the Corporation, who still own it. It was recently restored by them, and exhibits a very massive timber frame. The panels in front have shaped bracings forming the star pattern characteristic of Jacobean work. It is never met with earlier than the latter part of Elizabeth's reign. There are curious carvings on the brackets of the corner-posts; that on the left appears to be a bear erect with one fore-paw holding a wheel above its head. During the restoration a well was uncovered in the entrance-passage, over 30 feet deep and containing 8 feet of good clear water. The central chimney-stack of stone is still *in situ*. In 1560 the earlier house here was occupied by Thomas Gethen, *alias* Deage, a weaver, probably a refugee from

Flanders. The first victim of the plague in Stratford was his apprentice, Oliver Gunn, who was buried on July 11 from this house. Gethen's wife, Joanna, who had probably nursed the lad, was the next to suffer, and was buried nine days later. Altogether there died in Stratford during July, 16; August, 35; September, 84; October, 58; November, 26; and December, 18. Deage had another lease of these premises—except a little tenement of Philip Greene—in 1578. The house was burnt down, with Thomas Rogers' house next door, in 1595. After rebuilding it was assigned to William Smythe the younger, mercer. In his lease it is described as "a tenement new builded tiled and a letting out (i.e. roadway) with tenement into Swine Street tiled." The tenant in 1608 and 1624 was Roger Smith, mercer; and in 1634 Francis Smythe, of London, haberdasher. His father of the same name was bailiff in 1603 and 1614, and he himself in 1608 and 1623.

HARVARD HOUSE is so named after John Harvard, founder of the great American University which bears his name. Beneath the front window are inscribed

T.R. 1596 A.R.

for Thomas and Alice Rogers, parents of Katherine Rogers, who married Robert Harvard,

of St. Saviour's, Southwark, London. Robert and Katherine Harvard were the parents of the above John Harvard who founded the University in U.S.A. This house now belongs to that great institution, and is for that reason the natural rendezvous of American visitors to Stratford. Quite independently of its associations, however, Harvard House is remarkable as a very fine and ornate example of late Elizabethan timber-work, anticipating the style known as "Jacobean" which came into vogue in the following reign. The entire frontage is covered with a profusion of carved ornament, to such an extent that scarcely any of the timber frame has been left plain. Even the window frames are covered with incised ornamentation, but this is almost all modern. The principal design is a flat-faced fleur-de-lis in high relief, and this is employed even underneath the window-sills—an unique feature. The bracket-heads on the ground floor are very curious; the one to the left is a talbot erect, collared, with right paw resting on a staff; while that to the right shows a bull's head (indicative of the proprietor's trade as a butcher) above which is a mutilated female head, possibly that of Queen Elizabeth. The rest of the frontage of the ground floor, including the

window and door, are modern restoration. The window-sill on the third floor front, besides other carved ornamentation, has beneath it a row of brackets carved with human faces. The whole of the work is of Jacobean character, and if it were not for the carved date, 1596, we should be inclined to date the building somewhat later. As a matter of fact the house is not all of one date. The middle portion is older than the rest, and a study of the timber frame reveals distinct signs of alterations to the structure. It is evident that Thomas Rogers rebuilt the front of the house after the fire of 1595, which had destroyed that part, and extended the back of it at the same time. The middle part had escaped destruction. An old lattice window from one of the attics (now shown on the ground floor) contains ancient glass—apparently fifteenth century—with designs in yellow, of primrose, holly, columbine, and daffodil : as this was in the central (earliest) part of the house, it is probably coeval with it. The parlour upstairs is wainscoted with beautiful oak paneling, surmounted by a frieze with thumb mouldings and billet mouldings, whilst between the sections are exceedingly handsome fluted pilasters reaching from floor to ceiling. The whole is *in situ*. In the same

room is a fine fireplace with carved overmantel displaying fleur-de-lis, lion rampant, and Tudor rose. There are traces of wall-painting on the plaster panels of another room.

Thomas Rogers was a butcher and was bailiff in 1589 and 1595, his house being burnt down during the latter year while he was in office. The misery of the townspeople at this time was aggravated by a dearth of corn, and an inquiry was made as to the stock held by dealers in the town. Rev. Edgar I. Fripp writes in "Master Richard Quyny," p. 103, quoting from the Council Book :—

" Master Thomas Rogers, baily of the borough, did buy a cart-load of barley 30 October, and what more we know not, before it came into the market, and did forestall the market ; and he doth say he will *justify it*, and he *careth not a turd for them all*, and these words being spoken the 28 day of November."

" There was excuse at least for those whose dwellings had been burned. We read further of Rogers that he had in his house of his own 15 quarters of malt and 2 of barley, and of his son-in-law John Wilmore's, 20 quarters of malt. The overseers continue : ' We are given to understand that besides his butcher's trade, which until now of late he always used, he is a buyer and seller of corn for great sums and withal useth grazing and buying and selling of cattle, and hath in household thirteen persons.' " The household "included his second wife Alice, with five sons and five daughters, and perhaps a grandchild."

No. 29 High Street was until lately covered

with plaster, but has recently been uncovered, revealing a fine two-gabled front to the street. The frame is of moulded beams in small square panels, indicating that the building dates from about the time of Charles I. This is not a Gild house, so I have not been able to trace its owner, but he must have been a man of some importance. Possibly it was the Welshman, Lewis ap William, ironmonger, whose house was in High Street. In 1561-2, when John Shakespeare was chamberlain of Stratford, Lewis was bailiff, and again in 1573. His merchant's mark which he used when signing Corporation documents may be seen in the plate facing p. 134, "Dugdale Society's Publications," Vol. I. Lewis was senior alderman in 1564-5, when the plague was rife in Stratford.

The adjoining premises, No. 30, have been recently (1918) uncovered. By the timbering at the top it may be seen that originally this house also was two-gabled, but the later roof has been left straight in order to gain additional space in the attics. This house apparently dates from the early part of the sixteenth century, but all original interior features have disappeared. The tie-beams of both gables are carved with Tudor Dragons. This was probably the residence of Richard Quyny, Judith Shake-

speare's father-in-law. The only known specimen of Shakespeare's correspondence—preserved in the Birthplace—is a letter from Richard Quyny sent to his "Loveinge good Frend and Countreymann Mr. W. Shackespere" asking the loan of £30: it is dated from the "Bell" in Carter Lane, October 25, 1598. The above-named Richard Quyny was bailiff in 1592 and 1601, dying this latter year while in office. He left a charitable bequest to the Church, and in the list of benefactions is described as "gentleman," and "citizen of London." He is the hero of Rev. Edgar I. Fripps "Master Richard Quyny" (1924) quoted above.

No. 32 High Street, though it looks modern, is really one of the old Gild houses with timber-frame hidden by a mask of brick walling. It appears to date from about the time of Henry VIII. This, with a Corporation garden adjoining at the rear, was probably the home of Mr. Daniel Baker, whose holding is described thus in 1599:

"tenement containing on the street side 2 bays tiled; on the south side 5 bays tiled; at the end of the yard a cross-house of 3 bays thatched, without that in the yard; a new building of 1 bay on the north side next the street-house; a low lean-to over the well, tiled. On the backside a garden the breadth of the street house and length of Mr. Quynney's garden. The whole house ruinous in tile and timber work."

In 1619 his neighbours were William Chandler on the south (No. 31), William Smith on the north (No. 33), while the garden was held by William Yate. The tenant in 1655 was Edward Smith, ironmonger. Daniel Baker was a friend of the Quynys, and is described as a gentleman. He was bailiff in 1602, 1613 and 1631. In 1560-1 this house was leased by the Corporation to Henry Biddle, one of the first aldermen under the charter of 1553. The annual rent was 20s. He was a cutler and a kinsman of the Quynys. In 1570 the Corporation paid him 2s. 4*d.* "for dressyng of II pykes and a bowe." In 1573-4 the tenant was Simon Biddle, probably his son. A small upper room in the rear has a concrete malting floor. The ceiling beams on the ground floor are supported by a massive post with plain bracket head.

The adjoining premises, No. 33-4, is likewise hidden by a mask of modern brickwork, but this, too, is a timber-framed house and presents two gables at the rear, where there are extensive modern additions. There are two fine paneled rooms on the first floor, nearly all Elizabethan, but the frieze has had all the original panels removed and replaced by beveled and moulded panels of apparently early eigh-

teenth-century date. One of the door jambs with elaborate blind tracery on the face appears to have formed part of a church screen. As already noted, this house was held in 1619 by William Smith, mercer.

No. 35 High Street still retains much of the timber framing of the Elizabethan house occupied by the Lord family—see next paragraph. A tall panel in the south wall has been glazed on the interior so as to show the wattle-work—split oak uprights with interwoven hazel-boughs.

No. 36 High Street is also an ancient Gild house with a modern brick frontage. In 1560 it was let at 14s. to Adrian Quyny but occupied by Richard Boys, while in 1573 the tenant was Adrian's stepson, Charles Baynton. In 1599 it is described as a tenement let to Mr. Wheate in the occupation of Richard Whitinge. "A principal collar-post taketh harm through a lean-to over the well in next house. Late in occupation of Foulke Johnsons. Ancient lights darkened by Ralph Lord, & lacketh tiling on Lord's side. Warning must be given." In 1619 it was let to Richard Castle, mercer (bailiff, 1644), and his lease mentions that the house was between the tenements of Margery Lord (probably widow of Ralph) and Henry

Smith. In 1652 it was assigned to Richard Castle's son of the same name, and in 1672 leased to William Hiccox, butcher, who was bailiff in 1655 and mayor 1680. Thomas Hiccox, mayor 1674 and 1692, was probably his son, and another Thomas Hiccox, who died while in office as mayor in 1714-5, a grandson. Richard Lord, butcher, Henley Street, probably father of the above Ralph Lord, was one of the first aldermen under the charter of 1553. The Lords seem to have lived in No. 35, whilst in 1619 No. 37 was occupied by Henry Smith, who was bailiff 1616 and 1628.

The house at the corner of High Street and Wood Street¹ was in Shakespeare's time occupied by William Whateley, vintner, a relative, no doubt, of George Whateley, draper, opposite. It appears to have belonged to Richard Quyny for, in 1611, it was sold by his widow to one William Mountford for the then considerable sum of £131. One of the witnesses to the transfer deeds was Judith Shakespeare, who married Quyny's son Thomas a few years later. The Quyny family were well-to-do mercers, and throughout the reign of Elizabeth were influential members of the Corporation.

¹ Illustrated p. 51. The High Cross adjoined this corner.

The first was Adrian Quyny, who owned his house in Henley Street, and rented others from the Corporation which he sub-let to other tenants. He was one of the aldermen appointed under the charter of incorporation in 1553, and was bailiff 1559-71-82. His son, Richard, married in 1580 Elizabeth, daughter and sole heiress of Thomas Phillips, mercer of Bridge Street. It was this Richard Quyny who addressed to his "loving countryman and friend" William Shakespeare, the letter asking a loan of £30, of which he was in need to prosecute important Corporation business in London. Richard was bailiff 1592 and 1601-2, dying in the latter year while in office. It was his widow who sold the corner house as described above. A very full account of the family and their neighbours in Shakespeare's time is given by Rev. Edgar I. Fripp in his book "Master Richard Quyny" (1924).

(d) SHEEP STREET

We will now retrace our steps to the southern end of High Street.

At the corner of Sheep Street now stands the Town Hall, but up to the seventeenth century this, with the opposite corner of High Street, was an open space where the corn

market was held. Hence the adjacent street (now Chapel Street) was called Corn Street. On this same space stood the Pillory, and a Bull Ring. In 1567-8 the Corporation paid Mr. Tyler 18s. 6*d.* towards the reparation of the pillory. The first Town Hall was built in 1633. The lower part was an open arcade, while above it was a large room for meetings, etc. During the Civil War it was used as a store for arms and munitions, with the result that in 1643 an explosion of gunpowder occurred, damaging this and the adjoining building, now the Shakespeare Hotel. The Town Hall was rebuilt in 1768. It contains a very handsome staircase and two large rooms, the upper used for assemblies and the lower as a council chamber. On one end is a list of all the bailiffs and mayors of Stratford, while on the walls are several framed charters, etc., relating to the town. One of these is a rent roll of Corporation properties, payments of rent being denoted by perforations in the left-hand margin. In the upper room is a portrait of David Garrick by Gainsborough, and another of the Duke of Dorset by Reynolds. In a niche outside is a statue of Shakespeare presented by Garrick at the Jubilee in 1769.

Sheep Street, even at the present day, has

a most quaint and picturesque aspect owing to its fine old timber houses, but within the last century a good many have disappeared, their places being taken by featureless brick erections.

The building now numbered 1 and 2, occupied as offices, is a timber structure of simple design and of early date. The site was College property, but I have not been able to trace its history.

No. 4 is now occupied by Captain William Jaggard (author of the "Shakespeare Bibliography"), a descendant of the original publisher of the 1623 folio. The oldest portion of the house has been traced in documents back to 1490, but additions were made to it at two subsequent dates. The doors on the upper floor were very low: one of them could only be entered on all fours! The beams are very massive, and on the two main purlins are portions of the original tree bark, while good examples of "wattle and daub" panels are to be seen in the rear.

No. 12 appears to date from early in the sixteenth century. It is a timber-framed building and originally had an overhanging upper story. Some time in the seventeenth century, however, this was altered by building a brick frontage to the ground floor in advance of the

old front, and covering the extension with a tiled pent-house roof as we see it at the present day.¹ The window above this is nearly all original, and still retains its solid oak sill, mullions, and heading. Late in the seventeenth century this house was occupied by John Izod, glazier, but belonged to one Samuel Ryland. There was an ancient right of way through Izod's Yard—now called Emm's Court—to a strip of land belonging to the Abbey of Reading, which extended through to Chapel Lane. This, with another small property belonging to Clifford's Charity, was acquired by Gastrell in 1758, and added to the garden of New Place. It now forms part of the public garden, but never belonged to Shakespeare, of whose garden it formed the eastern boundary. Part of the land is described in 1681 as "lately planted with hopps" and "then in the tenure of Joseph Hunt, gent." Viewed from "Emm's Court" it will be seen that the rear part of the house is built as a lean-to against the gable end: this gives it a quaint and unusual aspect. Members of the Izod family had a shop at the upper end of Middle Row in 1670 and 1733.

No. 20 Sheep Street is old Gild property.

¹ See illustrations on pages 55 and 87.

Although masked by a modern brick front, it is really timber-framed and of considerable age, judging by the timbering in the passage. John Jeffreys, yeoman, rented it at 10s. a year from 1543 (see the lease from the Gild quoted in the Historical Sketch) till 1574 or later. He also rented the muck-hill on Bankcroft, presumably to use as manure. He was made an alderman under the charter of 1553. Mr. Fripp tells us (Dugdale Soc. I, xiv) that he was a staunch Catholic, had been bailiff in the first year of Mary, and during her reign had been guilty of actions which made it advisable to seek the royal clemency. At the coronation of Elizabeth he was pardoned everything except what might be of a treasonable nature, on payment of 26s. 8*d*. In 1589 the tenant was William Rogers, serjeant-at-mace, who was there still in 1595, when the house is described as "destroyed by fire." He died about that date, as the tenant from 1598 till 1603 or later was "Widow Rogers." The tenement is entitled The Shrieve's House in 1557. The lease to Widow Rogers mentions that the tenement on the east (No. 21) belonged to Lady Welch, and that to the west (No. 19) to Henry Cale.

Lower down, on the opposite side of the street, is a small house numbered 31, with a



REAR VIEW OF EMM'S COURT, NO. 12 SHEEP STREET

(See page 85)



OLD TIMBER HOUSES IN SHEEP STREET, NOW NUMBERED 42 AND 40

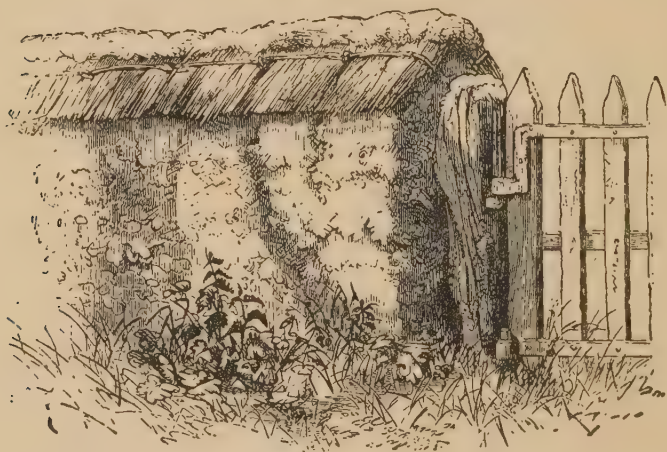
very quaint little gable projecting towards the footpath. This has evidently been an advanced porch with chamber over it, but the open sides have since been filled up with brick.

Nos. 37 and 38 were old Gild houses, but have been completely modernized. No. 37, with a barn on Bankcroft, was rented from the Gild in 1547 for 17s. by John Wotton. From 1560 to 1589 the tenant was John Taylor, shearman, and from 1595 to 1603 Gilbert Charnock, probably a relative of Richard Charnock who married the widow of Dr. Thomas Bentley, of New Place. In 1599 the premises are described as follows:—

“ On the east wants 2 bays likewise on the west consumed with fire. West mound half pale half mud-wall 24 yards long. On Barncroft side barn of three bays tiled, with backside ranging on yard of dwelling-house. On Barncroft side Mr. Barber’s 2 barns of 3 bays apiece, 4 tiled rest thatched, with backsides adjoining.”

Apparently Gilbert Charnock’s next-door neighbour on the side towards Barncroft (i.e. No. 36) was Thomas Barber, who had been bailiff in 1594, and whose outbuildings adjoined Charnock’s. Evidently all the houses along this part of Sheep Street had suffered in the fire of 1594 or 1595. The description of the boundary as “ West mound half pale half mud-wall ” is interesting. It occurs in many other

descriptions of property in Stratford. It appears to have been customary to mark the boundaries of gardens and yards by raising earthen walls the tops of which were thatched as in the illustration here given. This is taken from Halliwell's book "New Place." Char-



nock's fence was partly of this description and partly of wooden pales or railings. Widow Rooke's garden fence at No. 40 (to be described next) appears to have been a low ridge of earth, part of which had railings on the top, and part a thorn hedge.

No. 38 Sheep Street was let at 8s. a year to Thomas Walker 1547-57, William Smith

1560, Richard Nichols, whittawer, 1574, and William James 1589. It was rebuilt after the fire of 1595 by Thomas Wirrall, who paid 12s. rent. In 1600 John Smith, vintner, became tenant, and his widow, Margaret Smith, in 1603.

No. 40 Sheep Street is a lofty building with its eaves towards the street, and bears evident signs of great alteration. The lower floor is original, and appears to date from the latter part of the fifteenth century. It has the close timbers of that period, and the carpenter's marks on them can still be distinctly seen, having been preserved by the coating of plaster which covered them till recently. They run from right to left, and the series mark is a tangent stroke (see Appendix IV). Curiously enough when the carpenter reached the higher numbers, such as "14," instead of putting the tangent on to the outside stroke of the number, he has in each case put it on to a detached stroke.

Now about 1596, after the great fire, the house was greatly altered, and in part reconstructed. The ground-floor—which, by the way, rests on an unusually high foot-wall of stone—was not altered; its timbers, excluding the corner-posts with their brackets which were renewed, were left intact. All the upper part,

however, was reconstructed on a remarkably lofty scale, which included a very large entrance to the yard, through which a loaded hay-wagon could easily be driven. It will be noticed that the timbers run to a great height without transoms—a most unusual thing at this late date. This was probably done to match the older work. They are numbered from right to left in one series (including the spacious entrance arch), but they bear no series mark. This was unnecessary, as the carpenter was not working on any other face of the building at the same time. The timbers used in reconstruction are much more slender than the original posts in the lower story.

On entering the house from the yard we find a very fine massive oak staircase of Jacobean character, which was evidently made for the house at its rebuilding. Notice the diminishing series of balusters in the triangular space alongside the first flight of steps. As we ascend the stairs we see where the original floor has been cut through, and the new floor inserted at a higher level, so that to enter the front room we now ascend several steps. In this way, by reconstructing the front of the house, each of these rooms was made about 2 to 3 feet higher than it was before. The rear part of the house

remained unaltered. This house was rented from the Gild in 1547, and from the Corporation 1553 to 1560 by William Smith, corvisor, at 8s. a year. The next tenant was Hugh Rooke till 1589, and Widow Rooke till 1603 or later. In 1599 the Widow Rooke is reported as holding "a tenement on street, 2 bays tiled, 1 bay and chure (= public passage) thatched, garden 36 × 9 yards. Mound on west hers half pales, rest thorn. Head-mound pales. She saith she will pale all." No mention is made of the range of outbuildings, but as the rent was raised the following year to 13s. 4*d.*, they were probably added about that time.

No. 42 Sheep Street is similar to No. 40, and has been altered in the same way, but it presents its two gables, instead of its eaves, to the street. It has been well restored by the late Mr. Edgar Flower. There are extensive old outbuildings at the rear, and a passage on the west side of the house giving access to the same. This passage appears to have formed part of the original plan, as the close-timbered frame on that side has the carpenters' marks on the inner face. An upper room has a concrete floor for malting. The new Post Office is probably on the site of George Badger's house, whose back premises in 1594 extended

to a great distance behind the neighbouring houses in High Street.

No. 44, a panel-framed sixteenth-century house, has been much modernized. It was probably the residence of William Harding, whose back premises were behind Hamlet Sadler's house on the site of the present Corn Exchange.

On the ground now occupied by the buildings numbered 46 and 47 Sheep Street, there were in Queen Elizabeth's days two tenements belonging to the Gild first and then to the Corporation. They adjoined the house at the corner of High Street, which has already been described as in the holding of John Smith, baker. Of the two now under consideration, the one next to John Smith's was held in 1553 by Robert Bright, the other by John Tonge, tailor, the rentals being 12s. and 8s. respectively. In 1582 both were held by Nicholas Barnhurst, who sublet them to Thomas Ward and Robert Biddle. In 1599 the members of the council who inspected the Corporation property report that the "tenement sometime Tonge's was wholly ruined and decayed," while "Thomas Ward hath on street side 2 bays tiled. On backside a barn 2 bays thatched. Wanteth on outside a sill, and all walls without and within winding (i.e. wattling) and dawb-

ing, and quining between kitchen and barn. A bay thatched and standing on fork-legs or hovel-posts lacketh a first piece. Kitchen wanteth tiling and especially a chimney. To be repaired and a new chimney by Bartholomew day next." Both houses were held in the next few years by Barnhurst, but no subtenants are named. The house now No. 46 is very possibly the successor of John Tonge's that was "ruined and decayed." The fires of 1594-5 do not seem to have reached this end of Sheep Street, although, as we have seen, the houses farther east suffered considerably. Of Nicholas Barnhurst and his neighbour, George Badger, who lived at the rear of these houses, we have written on page 67. George Badger was a woollen draper, and had a very large family. He was made an alderman, but pleaded inability to attend the council meetings. For refusing to attend he was fined £5 in 1597, and a further fine of £10 for refusing to take office as a bailiff (Fripp, "Master Richard Quyny," p. 115).

(e) CHAPEL STREET

THE "GREAT HOUSE" AND SHAKESPEARE'S
"NEW PLACE"

It is necessary to go into the history of these

two important houses at some length, because hitherto all writers have treated them as being one and the same. The following pages show that such is not the case. When I began to make a close study of the Old Houses of Stratford-upon-Avon, I was struck by the extraordinary fact that the Shakespeare Hotel (as it is now called)—by far the largest house in Stratford—had no known history. Yet I felt sure, from previous experience, that it must have been built by a man of great importance and wealth. It showed by its construction that it was built in the latter part of the fifteenth century. Who was there at that time rich enough? There was only one man—Sir Hugh Clopton. I therefore made careful and close inquiries regarding this gentleman. If he built this house he would be sure to mention it in his will, and it would also be described in the I.P.M. on his estate. I found that in his will dated September 14, the day before his death, and proved in October, 1496, Sir Hugh Clopton devised

“To William Clopton I bequeith my Grete House in Stratford-upon-Avon and all other my landes and tenementes being in Wilmecote, in the Brigge Towne and Stratford.”

As this will is of the utmost importance I give

below an abstract of those parts of it which relate to his properties in Stratford. After numerous bequests to charities and dependents, Sir Hugh Clopton leaves :—

To Roger Paget if he be alive at the testator's decease	£10
To every godchild living at the testator's decease	6s. 8d.
To every child of Thomas Clopton the younger	100 marks.
To cousin Thomas Clopton and Elizabeth his wife	£100
To cousin William Clopton at full age or mar- riage	£500
To Hugh and Joan brother and sister of William Clopton.	£100

“ I will as for my landes and rentes all such is of copyhold that [? to] Thomas Clopton the yonger and [all such as] I be feoffed in remayne [w] holy to him and to his heirs after my decesse for ever and for lack of issue to the right heires of the lordship of Clopton. And to William Clopton I bequeith my grete house in Stratford upon Avon, and all other my landes and tenementes being in Wilmecote, in the Brigge Towne, and Stratford, with reversion and servyces and duetes thereunto belonging, remayne to my cousin William Clopton, and for lak of issue of hym to remayne to the right heires of the lordship of Clopton for ever, being heires mailes.”

He then goes on to leave his property in Calais and London to his cousin Hugh the elder ; £100 to the latter's daughter “ Anneys ” on marriage or coming of age ; and £40 each to his executors, Sir William Marteyn, knight and

alderman of London, William Mylborne, chamberlain of London, Richard Cooke, mercer of Coventry, and Thomas Handys, mercer of London : overseers Doctor Betteyn, parson of St. Peter's, Cornhill ; and Robert Throckmerton of Cowghton [Robert Throgmorton of Coughton], squyer. Remainder to Hugh Clopton the elder ; Hugh the younger ; and his sister Joan.

In mediæval times, whenever a man died who possessed real estate, an *Inquisitio Post Mortem* was held, at which exact particulars of the various properties were recorded, and the age and name of the next heir declared. Here follows the Inquest upon Sir Hugh Clopton.

I.P.M. CHANCERY SERIES II, Vol. 12 (30).

27 September 11 Hen. VII

Inq. 1 Nov. 13 Hen. VII.

Hugh Clopton died 15 Sept. 11 H. VII (1496).

He died seized of tenement called " Balsals Place " (Rother St.), garden in Church Street, and tenements in High Street and Chapel Street adjoining the Corn Market, all in Stratford, in fee, which he demised to Roger Paget, et ux. for life of Roger, *with reversion to Hugh's heirs*.

He died seized together with William Clopton his cousin, Robert Throgmorton, Richard Porter of Camden, Wm. Melburn of London, and Thomas Hands of London, of the Manor of Little Wylmcote and land in Bearley.

In Co. *Warwick*, manor of Clopton.

Half Burgage in Ely Street als. Swynnes Street.

Burgage in Chapell Street overagainst [i.e. opposite]

the chapel on the north side [the site of Shakespeare's New Place].

Burgage in High Street held of the King.

Barn and Garden in Henley Street.

Half Burgage in Church Street.

2 Tofts, 4 virgates, 24 acres in Bryggetowne, Stratford.

Tenement in Rotherstreete, called Balsals Place.

Garden in Church Street.

Tenement in High Street upon the corner of the Corn Market wherein John Balamy dwells [No. 22, High St.].

Tenement in Chapel Street abutting on the Corn Market wherein Wolfram Smith dwells [the Great House, now the Shakespeare Hotel].

"Held of the Bishop of Worcester." [Presumably relates to all the above in Stratford.]

William Clopton, aged 15 or more on Nov. 1, 1497, is cousin and next heir, son of John, son of Thomas his elder brother. [The term "cousin" was commonly used at this period for "nephew."]

I have given the list of Sir Hugh Clopton's Stratford properties in full because I wish to call special attention to the terms used in describing each. *Burgage*, means primarily the fixed payment to the *dominus burgi* by the *burgensis* for his holding. It is analogous to the modern Ground-rent. In the above document, and in many others of similar date, the term *Burgage* seems to be used to denote a plot of land devoid of a dwelling house. On the other hand the term *Tenement* always means a holding on which there is a dwelling house, and there are only three properties so described.

I have been unable to identify the house "in Rother Street called Balsal's Place," but there is no difficulty in identifying the two at the corners of the Corn Market—at that time an open space at the top of Sheep Street. The one at the corner of High Street was the site now occupied by No. 22, while the other at the corner of Chapel Street was the "Great House" mentioned in the will. The burgage opposite the Chapel on its north side was probably land only.

On the death of Sir Hugh the properties named in his will passed to his great-nephew William Clopton, grandson of Sir Hugh's brother Thomas. He died in 1521.¹ In the I.P.M. on his death, which it is not necessary to quote in full as it is mainly a repetition of Sir Hugh's, we read that the deceased possessed, with other properties :—

(1) One burgage in Chapel Street opposite the north side of the Chapel of Holy Trinity ;

(2) One burgage and Capital Messuage in Chapel Street adjoining the tenement of Hugh Reynolds on the south and a tenement on Sheep Street on the north. [The term "Capital Messuage" means Chief or Important House.]

The above are the same properties as were described in the I.P.M. on Sir Hugh Clopton.

¹ See Clopton Wills, Appendix II A.

No. 1 comprises the garden land along Chapel Lane—there was apparently no house yet—which later came to be known as Shakespeare's New Place.



No. 2 was the Great House with its yard, etc., now known as the Shakespeare Hotel.

Incidentally we here learn that Hugh Reynolds lived at No. 19 Chapel Street, next door,

not in part of the Shakespeare Hotel, as has been stated.

It may be noted that the Cloptons owned the whole of the eastern side of Chapel Street except a small block on which the houses now numbered 19, 20, 21, stand. They also owned two-thirds of the land on the north side of Chapel Lane. The plan here given illustrates this.

Leland, who visited Stratford about 1540, wrote thus :—

“There is a right goodly chappell in a fayre street towards the south ende of the towne, dedicated to the Trinitye; this chappell was newly re-edified by one Hugh Clopton, Major of London; this Hugh Clopton builded also by the north side of this chappell a praty house of bricke and tymbre, wherein he lived in his latter dayes and died.”

This passage has always been taken as referring to Shakespeare's House at New Place, but it is probable from what has gone before that at this date there was no house on that site and that the house built by Sir Hugh was the Great House farther off, now the Shakespeare Hotel. It *is* to the north of the Chapel, and Leland is notoriously vague in his descriptions, so that his words need not be taken to mean that the house was close to the Chapel. Leland was mistaken, too, in saying that Sir Hugh lived

and died here, for he died in London and was buried at St. Margaret's, Lothbury. Indeed, there is no evidence that any of the Cloptons lived in the "pratye house," for the family at this period is always spoken of as residing in Clopton House (see Appendix V). As a matter of fact, the "Great House" appears to me to have been built for purely business purposes, for it was not planned with a Hall, as a "mansion" of that period would have been; it was a great warehouse. We have a similar instance in the Abbot's House in Butcher Row, Shrewsbury, which exhibits a row of mediæval shops on the street front (see the "Old Houses of Shrewsbury," pp. 14 and 68). Further evidence is afforded by the original windows. These are still to be seen on the first floor, and it will be noted that they are very simple and plain. Had the Great House been built for use as a mansion they would have been more ornate—some of them formed as oriels. The actual date of building was about 1483.

We may inquire now, "When was the property first called New Place?"

Wheler, in his "History of Stratford-upon-Avon," states on p. 135 that "*the Great House* . . . was purchased, in 1597, by Shakespeare ;

who, having repaired and modeled it to his own mind, changed the name to *New Place*, which appellation it retained till its demolition." This statement is incorrect, for the title "New Place" was in use at an earlier date, as I will now show.

WILLIAM CLOPTON I, who died in 1521, left the property to his son

WILLIAM CLOPTON II, who was succeeded in 1560 by his son

WILLIAM CLOPTON III.

It will be noticed that the second William Clopton was in possession for thirty-nine years. In November, 1545, he let this, with certain lands at Ryen Clifford and Ingon, for £10 a year to Dr. Thomas Bentley, one of Henry VIII's physicians, and a man of considerable wealth. This rent was more than five times as much as any other house in Stratford, so probably included the whole of the Clopton property in Chapel Street—the Great House and the burgage opposite the Chapel. Dr. Bentley died in 1549, and the lease was forfeit by the marriage of his widow Anne to Richard Charnocke.¹ The widow brought an action

¹ Charnock was apparently a currier. An order was made at the Court held October 5, 1560, "that Richard Charnoke do let make and set up a suffycyent gate on ye

against William Clopton to resist dispossession ; and in this the property in dispute is described as "one capital messuage . . . in Stratford uppon Haven in Co. Warwick called the New Place," etc. This appears to be the earliest mention of the property by that name. Clopton seems to have won the suit, alleging that not only was the lease forfeit, but that the lessees had neglected to keep the place in proper repair. We shall have occasion to refer to this again when dealing with Shakespeare's House.

When William Clopton III came into possession of the estate in 1560, he found himself embarrassed by his father's unusually large legacies. In order to satisfy these he had recourse to one William Bott, a solicitor, who is said to have taken advantage of his client's need of money (see Appendix III). Whether he used fair means or foul is uncertain, but in 1563 Bott came into possession of some part of this Chapel Street property. There is no evidence that he got the whole of this property, and it seems most probable that he did *not* obtain the Great House, but only the land adjacent to Chapel Lane, which in all documents at this period is called the "Garden of New backsyde of ye Curryares house within XIIIII days *sub pene* XXs"—a very heavy fine for those days.

Place." So far as I can see by reference to the published documents, there is no mention of any *house* on this ground till July, 1576, when Bott sold the property to William Underhill for £40, being then described as consisting of one messuage and one garden. It continued in the hands of the Underhill family till 1597, when it was purchased by Shakespeare for £60, being then described as consisting of one messuage, two barns, and two gardens. It is obvious that the property purchased for £40 by Underhill could not possibly have included the entire "New Place" rented by Dr. Bentley at £10 per annum.

Finally, I must point out the absurdity of applying the term "Great House" to Shakespeare's dwelling. It was of very modest dimensions, and there were many larger ones in High Street and Bridge Street, while the Shakespeare Hotel was twice as large as any other. The extreme length of Shakespeare's *house and garden*, if it occupied the utmost limit on Chapel Street (which is extremely doubtful), was 57 feet. "The Great House" has a frontage of $127\frac{1}{2}$ feet to Chapel Street. After repeated examinations of the site of New Place, I have come to the definite conclusion that Shakespeare's house had *stone* foundations

throughout: *all* the *brick* foundations and cellars to be seen there belong to Sir John Clopton's "Queen Anne" mansion of 1702. Sir John pulled down Shakespeare's house, and built a new one *on a different site*. It was larger and stood close to the pavement of both streets. Shakespeare's house stood back from both streets. Gastrell pulled down Sir John Clopton's house—not Shakespeare's. Wheler is wrong in saying that Sir John merely "built a modern front to it." The foundations show two distinct houses—Shakespeare's with foundations of stone: Clopton's of brick. The foundations of walling along the edges of Chapel Street and Chapel Lane, which Halliwell describes and figures as the outer walls of Shakespeare's House, are, in my opinion, the base of the garden wall, to be described presently (see page 116).

It is with the greatest reluctance that I am compelled to point out that Halliwell's conclusions regarding "New Place" are vitiated by his confusing Shakespeare's House with Clopton's "Great House." Later writers, following him, have perpetuated his mistakes. I will only mention a few. The statement that Shakespeare's house was in bad repair when he bought it, is an error. It was the "Great

House " that was dilapidated, and even that was probably only partially true. It was advanced as a plea (not without bias) in William Clopton's lawsuit against Mrs. Bentley. Such pleas were always exaggerated. Upon this writers have built all sorts of fantastic theories as to what Shakespeare did to New Place after acquiring it. Actually nothing is known. Again, Halliwell is so intent on finding remains of Shakespeare's house that he goes out of his way to argue that the piece of eighteenth-century brick vaulting which he figures on page 5 of his book on "New Place" dates from the sixteenth century! He made many other mistakes, but it is an ungracious task to dwell upon them, since we owe him such a deep debt of gratitude for the splendid work he did for the literature of Shakespeare and Stratford-upon-Avon.

The SHAKESPEARE HOTEL is the largest of the early Tudor buildings in Stratford, and with its nine-gabled front presents a very striking picture. The five gables to the right are original, but the four to the left have only recently been reconstructed on the old lines. This portion had been much damaged by an explosion in the neighbouring Town Hall in 1643, at which date it was refronted in brick. The entire front was hidden by stucco through-



THE " GREAT HOUSE," NOW KNOWN AS THE SHAKESPEARE HOTEL

out the nineteenth century until 1882, but the five-gabled portion was then stripped and restored to its original state by the late Charles Justins, whose family also restored the interior during succeeding years. If we confine our attention to the right-hand section we shall see that both the lower stories are close-timbered, the uprights reaching from floor to floor without transoms. The uprights of the second story still retain the Tudor carpenter's marks, and it will be noticed that the timbers are numbered from right to left. From the simple style of timbering the building is evidently of early date, probably the time of Henry VII. (Actually 1483, before he came to the throne.) Throughout the house the main timbers of the frame are exposed to view, and these show an extraordinary variety of carpenters' marks, due to the great number of pieces used in such a large structure. Each side of each room has a different series mark on the Roman numeral, but every piece in the same side bears the same series mark. Particulars are given in the Appendix IV on Carpenters' Marks.

No. 19 Chapel Street—now divided into two tenements—never belonged to either the Gild or the Clopton estate. The present building is of brick and of no particular interest, but on

this site there was a house as early as 1520, when it was occupied by Hugh Reynolds, gentleman. He was one of the first aldermen appointed under the charter of 1553, but resigned office the same year. In 1619 this house was occupied by George Perry, or Perrott, perhaps a relative of Robert Perrott, who was bailiff in 1558. Members of the Hathaway family lived here in the seventeenth century. It was purchased in 1647 from Richard Lane, of Stratford, by Thomas Hathaway, joiner. That he was of the same family as Shakespeare's wife, Anne Hathaway, is proved by the fact that Shakespeare's grand-daughter, Lady Barnard, mentions him in her will as her kinsman. Thomas Hathaway died in 1655, when the property passed to his widow Jane, who resided there till her death in 1696. Two years later the premises were bought by Edward Clopton, who rebuilt and sold them in 1723 to one Richard Goode. They were then known by the sign of The Castle. In 1862 the house was occupied by Mr. Lane, surgeon, who was mayor that year.

The three-storied timber house No. 20 was occupied by Robert Sadler in the reign of Henry VIII, though little of the existing structure is so ancient. Roger Sadler, bailiff 1560 and 1572, and John Sadler, bailiff 1570, were

probably of the same family. The latter left a charitable bequest to Trinity Church, and is described as "gentleman" in the table of benefactions. In 1560 the tenant was Richard Spo[o]ner, painter, who was accused by William Bott of stealing timber from his barnyard in Chapel Lane. The rent was 13s. 4*d.* a year. In 1573 the occupier was Walter Roche, master of the Grammar School, Spooner having become landlord of the "Crown" and removed thither. In 1599 the house was held by John Tomlins, who died in 1619, when a lease was granted to his widow Mary. In 1646 it was leased to Henry Tomlins, and subsequently to William Baker, his widow Katherine, and—in 1723—to Thomas Price. In 1646 it was in a bad state of repair, and in his lease Henry Tomlins covenants to refront the building. The present frontage is doubtless of this date. Both this and No. 21 are old Gild houses.

Some distance to the rear of these houses lay a small property owned by the Prior of Pinley up to 1544. It was described then as "two cottages and one piece of land in Stratford, as well as a garden," occupied in 1536 by Robert Machyne. Exactly where this Pinley property was situated is not known, nor when it became merged in the garden of New Place. It will

be noted that throughout the whole period to the present day the three houses now numbered 19, 20, 21 Chapel Street were a slice cut out of the Clopton estate, which, otherwise, comprised the whole of the east side of Chapel Street (see plan).

No. 21, now occupied by the Shakespeare Head Press, was the home of Julius Shaw, the friend of Shakespeare, and one of the executors of his will. He was chamberlain in 1609; bailiff at the date of Shakespeare's death (1616), and again in 1627-8. He died in 1629. In 1560 this house was leased at 12s. per annum by the Corporation to Robert Mills, and in 1573 and 1591 to Robert Gibbs, from whom Shaw purchased the lease in 1596. Further leases were granted to Shaw in 1613 and 1626. After his death the premises were held successively by John, Elizabeth, and Richard Bromley, and in 1713 by Thomas Burway. The rear-part of the building is Elizabethan, and is timber-framed. No doubt the front was similar, but it was entirely rebuilt towards the close of the eighteenth century, the marble chimney-piece on the ground floor being of that period. Part of the Elizabethan oak paneling from this rebuilt portion is now in the "Silver Cock" opposite.

NASH'S HOUSE adjoins the site of Shakespeare's House, and is now called New Place Museum, having been taken over in 1876 by the Trustees of the Birthplace, and converted



JULIUS SHAW'S HOUSE—REAR VIEW

into a museum of relics of the Shakespeare family, and of local antiquities. It belonged to Thomas Nash, who married the poet's granddaughter Elizabeth, daughter of Dr. John Hall

and his wife Susanna (Shakespeare). The site was probably originally part of Hugh Clopton's estate, but the first record of a house here is in 1546, when it is mentioned as the tenement of William Phillips. In 1618 the tenant was Henry Norman. He was chamberlain in 1632 and died in 1635. In 1642 his widow Joan occupied it: she was a daughter of William and Catherine Ainge of Bishopton, and died in 1650. The Normans were apparently only tenants, for in 1626 it is described as "the tenement of Richard Walford," who was doubtless the owner. Although nowadays it is usually spoken of as Nash's House, it does not appear that Thomas Nash ever resided in it. According to Halliwell ("New Place," p. 106):—

"Susanna Hall continued to own and occupy New Place until her death in 1649, and during some part, if not all, of the time of her widowhood, her daughter and son-in-law [Thomas Nash] lived with her in the same house. Elizabeth being an only child, it is not improbable that she and Thomas Nash lived at New Place with the Halls from the time of their marriage, which took place in April, 1626. Thomas Nash speaks of New Place as being in his own occupation in August, 1642."

He died April 4, 1647, leaving by his will, made in 1642, New Place to his kinsman, Edward Nash. It appeared, however, that he had no power to dispose of New Place thus, it

having been settled on his mother-in-law with succession to his wife.

Thomas Nash lies buried in Stratford Church beneath a stone bearing the following epitaph :—

“ Heere resteth ye body of Thomas Nashe Esq. he mar. Elizabeth, the Davg and heire of John Halle, Gent. He died April 4 A. 1647, aged 53.”

Death awaits all, this man in virtue
not deficient

Nor yet in wealth, the fatal day bore
off :

It bore him off ; but the last day shall
bring him back ; traveller stay,

If thou dost store up things that perish,
through them acquired in evil thou
dost die.

His widow Elizabeth married again, her second husband being Sir John Barnard of Abington, but she died without issue in 1670 and was buried at Abington, Northants. With her the race of Shakespeare became extinct. On her death the house passed to Edward Nash, cousin of Thomas. During the next two centuries it suffered much change and disfigurement at the hands of various private owners, but in 1862 it was purchased with New Place for the Nation, and the whole was conveyed in 1891 to the Trustees of Shakespeare's Birthplace. In 1912 that body restored it as far as possible to its original state, and opened it to the public.

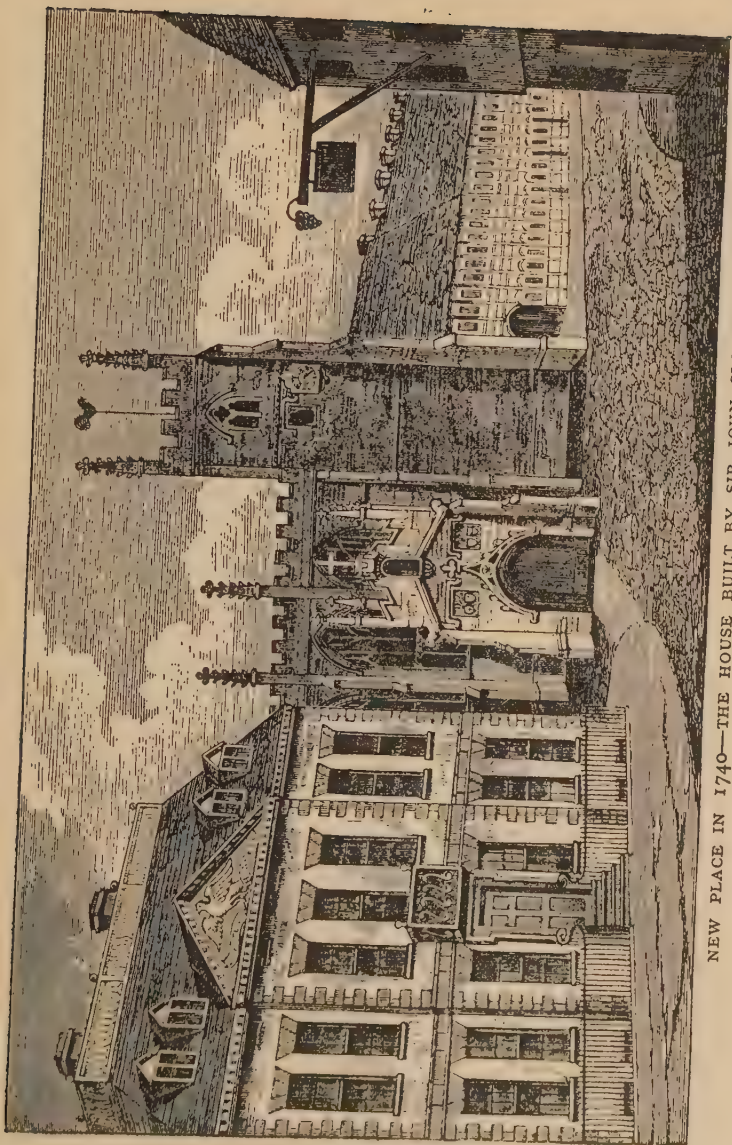
The exhibits include relics of the poet's demolished residence, of Garrick, and of the Shakespeare Jubilee of 1769, together with some ancient furniture and objects of local archaeological interest. There are also interesting collections of Roman coins found locally, ranging from Mark Antony (33 B.C.) to Arcadius (A.D. 408); of the English silver coinage from the reign of Henry II; and of local tradesmen's tokens of the seventeenth century. Round the walls of the front room on the ground floor hang carefully-executed copies of authentic contemporary portraits of personal friends of Shakespeare, several of whom are known to have visited him at New Place. The portraits include Shakespeare's fellow-actors—Richard Burbage, Nathaniel Field, and John Lowin—the poet Michael Drayton (a native of Warwickshire), and the dramatist Ben Jonson. The "Tudor" rooms on the first floor preserve precisely their original dimensions. In these rooms are exhibited a series of coloured engravings of the mediæval frescoes on the walls of the Gild Chapel, and a small collection of paintings in oil by Edward Grubb, a Stratford artist of the eighteenth century. Among recent additions are the powdering-bellows and wig-blocks from 21 High Street, and the remarkable "finds"

from the Saxon cemetery at Bidford-on-Avon, excavated in 1923.

NEW PLACE, Shakespeare's home during the last nineteen years of his life, appears, from the evidence here adduced, to have been built on land which formed part of the grounds of the Great House. It was certainly built by one of the Cloptons between 1496 and 1563, and, as there is no actual mention of a house on the site until this latter date, it seems most probable that it was built by William Clopton III, who parted with it to William Bott in 1563. He, in turn, sold it in 1567 to William Underhill, from whom it was bought by Shakespeare in 1597. After his widow's death in 1623 it was inherited by his elder daughter Susanna Hall, and she was still its owner and occupier (though then seven years a widow) when in 1643 Henrietta Maria, Queen to Charles I, came to Stratford with a part of the royal army. The Queen is said to have stayed at New Place for three days—August 11 to 13—though this tradition rests upon the very slender evidence given below. At Mrs. Hall's death in 1649 the property passed to her only child, Mrs. Elizabeth Nash, afterwards Lady Barnard. At her death in February, 1670, it was purchased by Sir Edward Walker, who eventually left it to his daughter's husband,

Sir John Clopton (1638-1719). New Place thus reverted to the family of the original builder. Sir John Clopton pulled it down in 1700 and built a "Queen Anne" mansion in its place. On his death it passed to his son, the second Sir Hugh Clopton, who died in 1751. The next owner, Sir Hugh's son-in-law, Henry Talbot, sold it two years later to the Rev. Francis Gastrell, who destroyed it in 1759—no need to repeat the oft-told story. No drawing of the original house is in existence—Samuel Ireland's engraving is a "fraud"—though there is a print of its "Queen Anne" successor as it appeared in 1740. The foundations which are now exposed to view, show that the old timber structure rested on stone foundations, whilst its successor had brick foundations and fronted immediately upon the pavement. The former had a bay window looking eastwards.

According to Halliwell ("New Place," p. 181-2), Shakespeare's house was entered from Chapel Lane through a door in a brick wall protected by a wooden porch or pent-house. Entering this doorway one crossed a small lawn, the house being on the left hand. The house was fronted with brick and had stone-mullioned windows with leaded lights. There was probably another entrance from Chapel Street, used



NEW PLACE IN 1740—THE HOUSE BUILT BY SIR JOHN CLOPTON IN 1702

on state occasions. This description is derived from information given by Richard Grimmitt, a local shoemaker, who was born in January, 1683, and remembered the house in his boyhood. The facing of brick was probably applied only to the lower story, and may have been added after Shakespeare's time when the base timbers had decayed.

The small garden adjoining the site of Shakespeare's New Place has recently been laid out as an Elizabethan Formal Garden.

The poet died in his prime at New Place, on April 23, 1616, but his widow survived him seven years, and presumably lived at New Place till her death in 1623, when her daughter Susanna Hall inherited the property. She appears to have left Hall's Croft and come to reside at New Place on the death of her husband, Dr. Hall, in 1635. Its subsequent history is related above.

As to the alleged visit of Queen Henrietta Maria to New Place, Halliwell writes on page 115 of his book on "New Place":—

"New Place in July, 1643, had the honour of being the temporary residence of Queen Henrietta Maria in her sojourn here during her triumphant march from Newark to Kineton. This fact, which there is no reason to dispute, rests upon a tradition told by Sir Hugh Clopton to Theobald, and published by the latter in 1733. According to

Theobald, the Queen 'kept her court for three weeks in New Place.' She was, however, at Stratford only three days. She arrived there on July 11, 1643, at the head of upwards of 2,000 foot and 1,000 horse, with about 100 wagons and a train of artillery. . . . The Corporation appear to have been at the expense of entertaining Henrietta and her retinue."

He goes on to quote from the Corporation accounts the sums expended on this occasion :— Six footmen for their fee, 30s. ; coachmen and porters, 30s. ; 4 quails, 4s. ; 3 hens, 1 cock, 8 chickens, 5s. 4d. ; cakes presented to the Queen, £5 ; 6 malt sheaves for them, 6s. ; butcher's meat, 78s. 6d. ; beer, 15s. 8d. ; oats and beans, 22s. ; bailiff of Warwick for fortifications, £3 ; bread, cheese and beer, 12s. 6d. ; bellringers, 2s. Total, £18 6s. Throughout there is no mention of the house where the Queen stayed, and it seems unlikely that she would be quartered on a widow lady living in such a small house as New Place, when there were so many larger houses available, especially the adjoining Great House, which appears to have been also called New Place. As already mentioned, Prince Rupert lodged at the Red Horse on this occasion.

The FALCON INN opposite, at the corner of Chapel Street and Scholar's Lane, was originally a private house which also included the adjoining premises, Nos. 2 and 3. In 1640 it was in the

occupation of Joseph Boles, gent., and previously in that of Mrs. Katherine Temple. It was converted into an inn between 1645 and 1665, at which last date, and up to 1676 or later, Joseph Phillips was the landlord. In 1682, 16s. 6*d.* was allowed for "wine syder and ale, when Mr. Lucy was at the Faulcon." Phillips was a witness to the conveyance of New Place from the trustees of Lady Barnard to Sir Edward Walker in 1675 (see "New Place").

The sign of the Falcon Inn was probably given to it as being Shakespeare's crest, but it must be remembered that the house was not an inn in his days. The first sign of the "Falcon" is said to have been painted by Richard Phillips, probably the landlord's son, who was appointed by Sir Edward Walker, Garter King at Arms, to paint the Royal Arms in churches and chapels. A local token was issued by Joseph Phillips, bearing in the margin the legend, "Joseph Phillips at ye (design of a Falcon)—In Stratford upon Avon." In centre "His half peny, 1663."

The portion of the building now used as an hotel is plastered over, but the portion that has been uncovered (Nos. 2 and 3) proves that this is a fifteenth-century building, the timbers being close set, like those in the Shakespeare Hotel and other buildings of that century. If com-

pletely uncovered, this building would show a series of posts with curved brackets along the ground floor front. The ceiling of the coffee-room is visible, and shows a very fine pair of dragon-beams which carry the two overhanging southern corners of the building. This room is wainscoted with Elizabethan paneling said to have been brought from New Place. In the New Place Museum opposite is a long "shovel board" table which was formerly in the "Falcon." For more than half a century the Royal Shakespeare Club, an organization established at Stratford in April, 1824, held an annual dinner at the "Falcon" on the poet's birthday. It was entitled "The Regular Feast," but rather belied its name, for, although on certain occasions it was attended by eminent poets and scholars, the interest in its proceedings waxed and waned: the holding of the feast became irregular, and, in the seventies it ceased altogether. Since the opening of the Memorial it has been superseded by the Annual Shakespeare Festivals.

No. 4 Chapel Street, an old Gild house, has been completely modernized. In 1599 it is described as in the holding of Thomas Burnell, but not yet built again after the fire of 1595. In 1560 and 1573 the tenant was John Bell.

No. 5 Chapel Street is a rather quaint building

of brick, with projecting pilasters, the heads of which form a cornice. On the centre pilaster are two medallions inscribed

C.
E. A.
1673.

These I surmise to indicate that the house was built by Edward Cleaver, whose marriage to Ann Teitcoll on January 17, 1668, is recorded in the Parish Register.

No. 6, with its wide cartway opening, was probably a yeoman's house, and is timber-framed. That it was of rather later date than its neighbour, No. 7, is shown by the fact that the floor beams of the loft above the opening are supported by nailed-on brackets instead of being mortised into the wall-frame on that side.

No. 7 is Elizabethan, and has a quaint, deeply overhung window at the rear. This house was tenanted in 1560 by Richard Symonds, town clerk, who also had a horse-mill in Chapel Lane. In 1573 the tenant was Francis Burnell, and in 1599 Richard Swan. It had a range of $5\frac{1}{2}$ bays along the yard, a cross-building of 2 bays and garden 25 yards. It was occupied by William Walford, woollen draper, in 1611, when it is described as a tenement with backside at rear of tenements in Ely Street belonging to

Francis Smith, mercer. In 1647 it was let on forty-one years' lease to Richard Hunt.

The GARDEN COTTAGE in Scholar's Lane is a small brick house of little pretension to beauty, but is interesting as an almost untouched example of the period of William and Mary or Charles II. The medium-sized panels with beveled edges, and the thick-barred sash windows with old greenish glass, are characteristic. One of the panes—now lost—had scratched on it a name and date early in the eighteenth century. The house belonged for generations to a family named Lloyd.

(f) CHAPEL LANE

To the rear of the Gild Chapel and School House, in Chapel Lane, stood a small tenement thus described in 1599: "Richard Mason; backside wanteth much tiling; gutter hurteth principal collar post of Mr. Aspinall's study and rotteth his own sill." Mr. Aspinall was master of the School and his study evidently adjoined Mason's back premises.

Behind the Gild Chapel and buildings was a large garden which had belonged to the Gild. When this became Corporation property it was let separately at 26s. 8d. Richard Lane rented it in 1560, but after that it is recorded (1573)

that " Mr. baylye for the tyme being for the chapell gardeine in dead lane paid rent by the yere 26s. 8*d*."

The land along Chapel Lane belonged mainly to the Clopton estate, but just beyond Mason's premises, on the south side, there stood a cottage and plot of ground which was copyhold of Rowington Manor. The chief interest attached to it is that in 1602 it was bought by Shakespeare and added to his New Place property, so that he then held land on both sides of Chapel Lane. Except at the two ends all the buildings in Chapel Lane were barns.

This street has been known by three different names—Dead Lane, Chapel Lane and Walker's Street. " Walkers " were Fullers, and at this period there was a small stream running down the street which was used by them in their business. This stream ran into the Avon, but it was little more than a ditch, which became the receptacle for all manner of filth, whilst the roadway was so narrow that there was scarcely room for wagons to pass, and the wheels frequently sank into the ditch. Halliwell suggests that Shakespeare's fatal illness was caused by the foul emanations from this open drain. Eventually it was covered up and done away with.

(g) CHURCH STREET

At the corner of Chapel Lane stands the hoary Gild Chapel which played such an important part in the past history of Stratford. Opposite the Chapel door (at the intersection of the streets) stood the Chapel, or White Cross, and a public pump: removed in 1595. Closely adjoining the Chapel is a group of buildings, the history of which is intimately associated with that of the Gild—viz. the Gildhall, Grammar School, and Almshouses. All three date from the beginning of the fifteenth century, and all three were built by the Gild. So far as can be traced in the ancient documents, the Almshouses were built first: then the Gildhall, and, lastly, the GRAMMAR SCHOOL. The history of the Almshouses has already been dealt with in the chapter on “The Language of Old Houses,” and, in the same place, details have been given as to the building of the Grammar School. A good deal of confusion has arisen in regard to the School House, owing to the fact that after 1553, when the whole of these properties came into the hands of the newly-appointed Corporation, the school was transferred to the upper rooms of the Gildhall, the lower room being used for the meetings of the Town Council. It

should be borne in mind that the original Grammar School, built 1427-8, was the building in the courtyard to the south of the Chapel, now known as the Pedagogue's House. Unfortunately it has been so altered by repairs and rebuilding at various times, that it has completely lost its original features, and it now bears no semblance to a fifteenth-century structure. The master's house was situated between the Grammar School and the Chapel, and there was a door giving access to the latter, so that the schoolmaster, who was also a priest and conducted the services, had direct communication between his house and the Chapel. The site of the master's house is now occupied by a modern brick building. The school, which had been first founded by the Gild in 1296, was endowed in 1382 by Thomas Jolyffe, a Stratford man, priest and member of the Gild. As the school formed part of the property of the Gild of Holy Cross it was suppressed just after the death of Henry VIII, but, on a petition from the inhabitants of Stratford, it was restored by Edward VI with other Gild property to the Corporation, on condition that an annual grant was paid for its maintenance. Since then it has been known as King Edward VI's School, although actually of much earlier foundation.

The Corporation appointed William Smart, a graduate of Cambridge, schoolmaster, at a salary of £20 a year, but out of this he had to pay £6 13s. 2*d.* to the late master, William Dalam, who stayed on as an assistant. The agreement, dated December 20, 1552, is printed in the "Dugdale Society's Publications," Vol. I, p. 33, and in quaint phraseology states that

"the said William Smart shall . . . delygently employ hymself . . . to lerne & teche in the said gramer scole all such Scolares & chylder as shall fortene to cum thether to lerne godly lernynge & wysdom beyng fet for the gramer scole or at the least wyez entred or redde to enter into ther accydenche & princypalles of gramer."

In the terrible plague year, 1564-5, the school was probably closed for a time, and Mr. Fripp suggests (*op. cit.*, p. iv) that

"the Master probably devoted himself to parish work in aid of the Vicar, John Bretchgirdle. At any rate, Smart had ceased to be Master at Lady Day, 1565, when his successor, John Brownsword, was appointed. Brownsword was an old pupil of Bretchgirdle at Witton, and a poet of some distinction. . . . He was at Warwick teaching boys at the old Gild Hall, subsequently called Leicester's Hospital. . . . To John Shakespeare as Chamberlain fell the duty of bringing him and his wife and goods from Warwick and putting his dwelling house in order. In his account are items for tiles, laths, nails, slate-pins, lime, sand, eaves' poles, and carriage of four loads of timber for work in the Chapel and School, and for tiling the Schoolmaster's House. Apparently the old school-

house with the chamber over it, was converted into a residence for Master and Mistress Brownsword, while the upper story of the Gild Hall—the 'Over Hall'—was made a School-house."

The next schoolmaster was John Acton, who, in December, 1568, was succeeded by Walter Roche, a Lancashire man, and graduate of Oxford. He, in turn, was succeeded in 1571 by Simon Hunt, who was also a B.A. of Oxford. Particular interest attaches to his appointment because it was probably at about this date that William Shakespeare entered the Grammar School, where he is supposed to have been a scholar 1571-8. At that time Stratford was a strongly Protestant town, John Shakespeare himself being a Puritan, as were the majority of his colleagues in the Council. Simon Hunt was professedly Protestant when appointed master of Stratford Grammar School, but shortly afterwards he became a Romanist and eventually (in 1578) a Jesuit. Whether he exercised any influence on the mentality of the youthful poet we know not, but it has been conjectured that his successor, Thomas Jenkins (B.A., Oxon.), who was appointed in 1575, and who was probably of Welsh extraction, was the prototype of Sir Hugh Evans.

Leaving now the history of the Grammar School we will next examine the building in the

upper part of which it was held from this period onwards.

THE GILDHALL, as explained in our chapter on "The Language of Old Houses," was built early in the fifteenth century by the Gild of the Holy Cross. In 1403 the latter had absorbed the Old Stratford Gild of the Blessed Mary and St. John the Baptist, whose Hall it retained at first as a school-house. The exact date of the building of the Gildhall is not known, but, as we have seen, it must have been very soon after the building of the Almshouses—probably about 1420. This applies only to the main building reaching from the right of the entrance archway as far south as the Almshouses. At first, therefore, it was a detached building. The adjoining Almshouse—connecting it with the others—was inserted in 1427-8, while the chamber connecting the Gildhall with the Tower of the Chapel was inserted after the latter was completed by the bequest of Sir Hugh Clopton in 1496. The statement, painted on a board at the entrance, "This is a thirteenth century building" ! is a ludicrous mistake. It has arisen through confusing the date of the founding of the Gild (1296) with that of the building (c. 1420). The windows have thick oak bars, and probably originally had no other filling, i.e. they were not glazed.

Window glass was rare in England until the reign of Elizabeth.

The main room, entered now through a modern porch, is a long, narrow and rather low chamber. On the wall at the far end is a mural painting (unfortunately somewhat defaced) representing the Crucifixion, with the Virgin on one side and St. John on the other. This was the design on the Gild seal. On either side of this is a shield, that on the right bearing the Royal arms; the other illegible. Below the paintings may be seen the mortice-holes for the timbers of a low dais on which the master and officials sat at Gild feasts. It was in this Hall that the annual feast of the Gild was held. The following quaint account is taken from Toulmin Smith's "English Guilds":

"It is further ordained that each of the Brethren and Sisteren shall give twopence a year at a meeting which shall be held in Easter week, in such manner that brotherley love shall be cherished among them and evil-speaking driven out, that peace shall always prevail among them, and true love be upheld, and every sister of the Guild shall bring with her to this feast a great tankard; and all the tankards shall be filled with ale and afterwards the ale given to the poor. So likewise shall every brother do. But before that ale shall be given to the poor, and before any brother or sister shall touch the feast in the hall, where it is accustomed to be held, the Brethren and Sisteren there gathered together shall put up their prayers that God and the Blessed Virgin and the much-to-be-venerated Cross



THE GILD HALL MAIN CHAMBER



GILD HALL ; UPPER CHAMBER, OR OVER-HALL ; KNOWN AS THE LATIN SCHOOL-ROOM

in whose honour they have come together, will keep them from all sins and evil. And if any Sister does not bring her tankard she shall pay a halfpenny, and also if any Brother or Sister, after the bell has sounded, quarrel or stir up a quarrel, he shall pay a halfpenny."

What a graphic picture does this quaint description conjure up before us of those bygone feasts in this old Hall!

On the before-mentioned dais or platform at the south end, the players which visited Stratford in Elizabethan days used to perform. The earliest record of players visiting Stratford is in 1569, and it has been suggested that William Shakespeare was present, his father being then bailiff. As William was barely five years old this is most unlikely.

At the south-east corner of the Hall a low doorway with battered inscription over it, dated 1619, leads to the Counting House, which was also used as the Council Chamber. It has good Jacobean paneling, while over a fireplace is a large painting of the Royal Arms, which was painted in 1660, probably by Richard Phillips, of the Falcon Inn opposite (*q.v.*). Half-way up the winding staircase in the corner, a small room juts out, called the Muni-ment Room, because some time ago a number of sixteenth-century documents were found in it.

Above the Counting House is the so-called

Armoury, with intersecting moulded ceiling-timbers, originally paneled, but now open to the roof. Here is a fine Jacobean table. On the wall are painted two roses—one white with red heart, the other red with white heart—symbolizing the end of the Wars of the Roses in 1485, by the marriage of Henry VII with Elizabeth of York. Both these rooms at the rear are Jacobean, so are of much later date than the main building.

The Over-hall (now known as the Latin School-room) corresponds in size to the Great Hall beneath it. It is now one fine long chamber, but was originally divided into two or more rooms. In "Gild" days one of these was probably used as an infirmary. After 1553 it was used as the Grammar School, but it was only in 1896 that an unsightly partition was removed, revealing to full view the splendid room that we now see occupying the entire length of the upper story. The massive roof-timbers, hewn by the adze from the solid oak, are impressive by their very size and purposeful simplicity. At one time they were concealed by a plaster ceiling, but now every detail is exposed to view. It will be noticed that this building, like the almshouses, is constructed in a series of bays, each marked by principal roof-timbers. The desk, which is said traditionally to have

been used by Shakespeare when a scholar here, is now in the Birthplace.

At the farther end of the Latin Schoolroom is a small chamber of irregular shape. It stretches across the entrance archway and porter's lodge to the Chapel Tower. This chamber, as before-mentioned, is merely an insertion to fill up the space between the main building and the Tower, the bare walls of which form its northern side. It must therefore have been inserted at, or after, the building of the Chapel Tower in 1496.

The Almshouses have been fully described in our chapter on "The Language of Old Houses."

In their report on the Corporation properties in 1599 the visiting councillors remark rather pathetically—in "The Almshouses a fault to be mended in steps out of gallery into their chambers. Mr. William Wilson, Mother Yonge, extremely old and poor, wanting succour. Chamberlain must amend this."

All the houses now numbered 19 to 23 Church Street were Gild property, though all have been more or less modernized. They all have gardens 50 to 80 yards long. Nos. 19, 20, appear to have been four tenements together in the sixteenth century. Of these the northernmost was let to Richard Wagstaff in 1560, John Lytham

in 1573, and Walter Hill in 1599. But the other three tenements together were let to John Combe in 1560 at 13s. 4*d.*, and Thomas Hughes in 1573 and 1599 at 20s. a year. Thomas Hughes' garden is described in 1599 as being 84 yards long, and the neighbouring garden—Walter Hill's—as the same length. The fifteenth-century font from the Parish Church—to which it has been restored—was for many years in the garden of No. 19. Both the houses on this site are modern, and retain very little of the old structures. John Combe, mentioned above, married Rose, daughter of William Clopton II. His third son was John-a-Combe, Shakespeare's friend, who purchased the College (*q.v.*).

The houses now numbered 21, 22, 23—the last of these consisting in the sixteenth century of *two* tenements (making four in all)—were all let in 1560 and 1573 to Robert Salisbury.

Nos. 21, 22—now the Windmill Inn—is a brick-fronted timber building with dormer windows, and is apparently of Cromwellian date, though probably some of the earlier buildings are incorporated with it. In 1720 there was an inn in Church Street called the “Dog and Duck”—possibly this same house. The rent of No. 22 was 12s. a year, of No. 21 and the two tenements on the site of No. 23, 8s. a year each.

The present Windmill Inn was held in 1599 by John Rogers and is then described as a "tenement on street (*blank*) bays [probably 4 bays] tiled; on backside two ranges of three bays, one tiled one thatched. Cross barn of 4 bays (3 belong to him) with lean-to 2 bays thatched. Garden 54 yards length." From this description it is evident that there were very extensive out-buildings at the rear, and these covered so much ground that they reduced the length of the garden by 30 yards. The rent of No. 21, 22, together, was 20s.

No. 23 was, as before stated, two tenements. In 1561 the southernmost was let to John Bretchgirdle, who had been appointed vicar on January 28, 1561, but the occupier was John Gray, *alias* Hely, chandler, the other half with Nos. 21, 22, being let to Robert Salisbury as already stated. In 1573 he held all four tenements, but in 1599 the two tenements on No. 23 were rented at 16s. (i.e. 8s. each as before) by Nicholas Tibbotts. They are then described as "tenement on street 3 bays tiled; in yard 3 bays tiled all very ruinous and untiled; a barn of lower building then John Rogers of 3 bays 1 tiled, 1 thatched, 2 gardens in length as John Rogers. It wanteth ground silling and walling greatly on Hugh Aughers side. He must have

warning." Hugh Aughers must have been his neighbour in No. 24. Tibbotts was still tenant in 1619.

No. 10 Church Street is an old Gild house, but fronted with eighteenth-century brick. It was held at a rental of 7*s.* 8*d.* by Richard Wagstaff in 1560, Thomas Balamy in 1573, and Anthony Rooke in 1599. In this last year it is described as a "tenement 3 bays and void piece 6 or 8 yards on street. In yard barn 3 bays; at either end void piece of ground. All the walls unwound, undaubed and unground-silled. Garden 43 yards. Warn him to repair." The meaning is that the wattle work had come undone so that the clay daubing had fallen out, and the building required a new ground-sill.

Mason Croft, the home of the late Miss Marie Corelli, although refronted in modern times, is really an old house dating, apparently, from the times of William and Mary. For a considerable time it was the residence of the Headmaster of the Grammar School. Its rooms are comparatively small, but accommodation was increased by its owner in the early years of the twentieth century. She bought the adjoining College—rather a good Georgian house with several late paneled rooms and a fine oak staircase—and

added a very large modern room to her own house, after altering it considerably.

No. 1 Church Street, now known as Church House, is a fine example of the style usually called "Queen Anne," or more properly "Georgian," with characteristic staircase, etc. It is a Gild-house. Its predecessor was evidently smaller. It was let at 8s. a year to Richard Hill, but occupied by John Edwards (or Welsh) in 1560 and 1573, and by Michael Hare in 1599. It is then described as a "tenement on street 4 bays tiled, in yard on east side 3 bays tiled, on west side 3 bays thatched and a lean-to on hovel posts much out of repair in tile-work and walling. Must have warning to repair."

(h) OLD TOWN

Most of the houses in the Old Town belong to the late seventeenth or early eighteenth centuries. No. 4, 5, now known as Old Town Place, stands on land only part of which was Gild property. It was occupied as Town Offices until about 1855, when these were removed to the Town Hall. In 1573 it was held by William Smith, farmer of the College tithes, and in 1599 by Francis Smith the younger. In 1625 Thomas Lucas gave the house on this site to Daniel Baker and Wm. Smith and their heirs, on

condition that the rent should be given to the Almspeople. In 1661 it was made over to the Corporation, and some thirty years later it was taken down and a larger house, such as we now see, built on the old site and extending also over Corporation land which had originally belonged to the Gild. The house appears to date from about 1690. It is of brick and has projecting panels beneath the windows, while the roof is hipped. The staircase and two of the rooms have a dado, whilst the large oaken panels are *not* beveled as they would be in a Queen Anne house.

The picturesque house known as HALL'S CROFT is so named because it was the home of Dr. John Hall, husband of Shakespeare's elder daughter Susanna. He was a doctor of medicine and his tomb within the communion rails of Stratford Parish Church has the arms of Hall and Shakespeare impaled. Susanna was Shakespeare's heiress and the only child who left any descendant, since all the children of her sister Judith (Quyny) died young. Susanna's daughter Elizabeth married Thomas Nash, and her subsequent history will be found under our account of Nash's House. The epitaphs on Dr. Hall and his wife Susanna in the chancel of Stratford Church bear wit-



HALL'S CROFT—FRONT VIEW

HALL'S CROFT, FROM THE GARDEN



ness to the esteem in which they were held.

“ Heere lyeth ye body of Iohn Hall, Gent : he marr : Svsanna, ye davghter & co-heire of Will : Shakespeare, Gent. Hee deceased Nover : 25 Ao. 1635, aged 60.”

[*Trans.*] Hall lies here, renowned in the heal-
ing art,

Awaiting the delightful joys of
Heaven.

Worthy was he, in years to out-do
Nestor

But all on earth, impartial time bears
off ;

That nothing should be wanting in his
tomb, his faithful wife is here,

The partner of his life he now too has
in death.

“ Heere lyeth ye body of Svsanna, wife of Iohn Hall Gent : ye davghter of William Shakespeare, Gent. Shee deceased ye 11th day of Ivly, Ao. 1649, aged 66.”

“ Witty above her sexe, but that’s not all
Wise to Salvation was good Mistris Hall,
Something of Shakespeare was in that,
but this

Wholly of him with whom she’s now
in blisse.

Then, passenger, hast ne’re a teare,
To weep with her that wept with all ?

That wept, yet set herself to chere
Them up with comforts cordiall.

Her Love shall live, her mercy spread
When thou has’t ne’re a teare to shed.”

Hall’s Croft was bought about 1910 by Mrs. Leggett, who has brought to light many ancient features hitherto hidden behind eighteenth or

nineteenth-century partitions. Among other things, seven ancient stone fireplaces have been discovered, all of the latter part of the sixteenth century. In the kitchen—now the dining-room—is a huge open hearth of brick, in which an old dog-grate has been inserted.

The house is for the most part Elizabethan, but the eastern wing is at least a century earlier as it displays a close-timbered frame similar to those of the Grammar School, Almshouses, and other very early timber buildings in Stratford. This part of the house—unlike the rest—has an upper story that overhangs and rests on brackets forming part of the upright posts. These brackets are of simple Gothic design and are moderate in size at the back, but much more heavy and massive on the end and front of the house. The front towards the street with its overhanging story was till 1922 buried under a coat of rough-cast, which below formed a separate wall so as to bring the lower story flush with the upper: within the room there was until lately another wall of lath-and-plaster, so that the original oak and wattle was the middle wall of three. During restoration several of the original windows were discovered under the plaster some of them still retaining the diamond-paned leaded lights with ancient

greenish glass. The Jacobean staircase is very handsome and has massive newel-posts with obtusely pointed finials. There are very interesting carpenters' marks on this house (see Appendix IV). It seems probable that the Elizabethan part of the house was added by Dr. John Hall about the time of his marriage with Susanna Shakespeare, and there can be little doubt that the poet was a frequent visitor to this delightful dwelling.

The old DOWER HOUSE of the Cloptons, two doors beyond Hall's Croft, is an irregular but picturesque two-storied timber building of many gables and various dates. The oldest part consisted of a hall open from floor to roof, the timbers of the latter black with smoke from the open central hearth, showing that originally there was no chimney. The solar was at one side instead of at the end of the hall. Other rooms with fireplaces were added in the fifteenth or sixteenth century, the hall being at the same time divided into two stories by throwing a floor across it. The fine Jacobean staircase, with tall carved finials and newels, may have been introduced here from New Place by Sir John Clopton about 1702, when he pulled down the latter. He owned both houses at that time. If this surmise be correct we have

here the actual staircase put into New Place by Shakespeare himself, for it almost certainly dates from the beginning of the seventeenth century, and he occupied New Place from 1597 till his death in 1616. During this period he is said to have spent time and money in improving the place. Several of the rooms in the Dower House are wainscoted, the paneling being of various dates from Elizabeth to Queen Anne. The house contains many ancient utensils and furniture of great interest.

The College buildings, which stood at the west end of the Church, have now entirely vanished. They were originally built by Ralph de Stratford, Bishop of London, in 1353. After the Dissolution they were leased in 1575 to Richard Coningsby, Esq., for twenty-one years, at the expiration of which they were bought by John Combe, Esq., who resided there till his death, without issue, July 10, 1614. His nephew William inherited it and resided there till his death, January 30, 1666; he was Sheriff for the County in 1608 and 1616. On his death it passed to his nephew of the same name, whose only child Martha married Edward Clopton, eldest son of Sir John Clopton. From Edward Clopton the College came to his nephew, Sir William Keyte, Bart., of Ebrington, Glos., who

conveyed it in 1734 to his eldest son Thomas Charles Keyte, who sold it in 1740 to James Kendall, Esq., M.P. He left it with other property to his wife Jane, under whose will it passed to her nephew—Rev. John Fullerton.¹ In 1796 it was sold to Edmund Battersbee of Stratford, who three years later took it down entirely because he thought it obstructed the view of the Church!

Wheler says: “The Building itself, which was surrounded by extensive gardens and pleasure grounds, was capacious, handsome, and strong, being wholly constructed of hewn free-stone. The east entrance was under a large doorway, embellished with the arms of Keyte, into a spacious hall extending the whole length of the front, and vaulted to the roof. The concave ceiling was elegantly adorned with stucco, and at each corner was a representation of the symbols of the four Evangelists. The north wing was occupied by apartments originally destined for the warden and officiating priests, and since converted into a modern dining-room, drawing-room, and library. In

¹ A tablet of white marble on the South wall of Stratford Church records the death of Edward Gibbs, Esq., of Old Stratford in 1788, and his widow Agnes, last surviving child of Sir William Keyte, Bart., in 1795.

the opposite wing was the kitchen with its offices, stables, coach-houses, etc.” Wheler gives an engraving of this building, which is reproduced on page 162.

In the Corporation records are several entries with regard to the great tithe-barn adjoining the College. In 1636 it was claimed by both the Corporation and William Combe. The dispute was referred to arbitrators who adjudged part to belong to each, and a division was made at the expense of the former. In 1747 James Kendall had leave to pull it down and to build instead a new barn of at least three bays on Corporation land.

(i) ROTHER STREET

Returning up Old Town, and avoiding Church Street, we go up Chestnut Walk and turn to the right into Rother Street. About half-way up on the left is the most quaintly picturesque bit of domestic architecture in Stratford—Mason Court. To describe it in words is futile. The deep overhanging roof in the centre, with the queer little window tucked away beneath it, reminds one of an eye with beetling brow. Equally indescribable is the curiously twisted roof-corner running up to the chimney stack. The bricks in this last are thin, with wide



OLD TIMBER HOUSE IN ROTHER STREET, KNOWN AS MASON COURT

mortar joints, indicating that the building is of early Elizabethan age. Two wings extend backwards in the rear, so as to partly enclose a courtyard. This gives the impression that the place may have been an inn. It should be noted that originally both wings overhung in front, but the right-hand wing has been altered late in the sixteenth century by the ground floor being advanced flush with the upper story.

There were many other old houses belonging to the Gild in both Rother and Ely Streets, but all have vanished. There is an old timber building at the corner of these streets. Owing to the timber frame having been filled with brick, and thus over-weighted, the walls have buckled in all directions. This imparts an appearance of great antiquity, but judging by the open panel frame, I hardly think it can be of earlier date than Queen Elizabeth. I have failed to discover the history of this house.

Somewhere in Rother Street were the premises of Francis Harbage, who was one of the principal burgesses appointed under the charter of 1553. He was a skinner, and soon after his death in 1561, Thomas Dyer, or Barber, married the widow and succeeded to the busi-

ness. He also was elected principal burgess in 1564.

At the corner of Rother Street and Greenhill Street is a timber-framed house of Jacobean date now a public house, the Old Thatch Inn.

No. 18 Greenhill Street, just opposite, is a small close-timbered house dating from the times of Henry VII. It has been recently restored. It was a Gild house and in 1560 was let to Richard Pyggyn (Pigeon) at 5s. a year. Richard's wife, Joan, died 1560, and he himself 1567. His next-door neighbour on the left was John Henshaw. There was an orchard, beyond which bordered on John Whelar's ground in Windsor. It should be noted that the ends of the projecting joists at the rear of this house are notched as in the Shakespeare Hotel: possibly both were fashioned by the same carpenter. Richard Pigeon was succeeded as tenant by Hugh Pigeon, who was admitted to the Almshouses in 1573-4. The next tenant was Thomas Mills, who paid a fine of 20s. on entry.

The White Swan, nearly opposite the Fountain, has lately been restored, and contains much interesting timber-work, including several doorways with Tudor arches, and a fine Jaco-

bean carved mantelpiece. In one of the bedrooms is a carved stone with two lancet openings like a miniature church window (it is only about 1 foot square). It certainly has an ecclesiastical look, and may possibly be a portion of a reliquary from some monastery. The present frontage has been advanced some yards towards the street, but the original front was on a level with the gables. This can be plainly seen by examining the ceiling timbers inside the front rooms.

In the open space, somewhere about the spot where now stands the Fountain, was in former days an ancient cross, long since demolished.

(j) WOOD STREET

The house at the corner of Wood Street and Rother Street (now 27, 28 Wood Street), though hidden by stucco, is timber-framed and probably of Elizabethan date. The corner is supported by a dragon-beam, and the floor above it is concreted instead of boarded. It is said that this was originally a farmhouse, and that the concrete floor was used for malting. In the centre of the block is a wide chimney-stack, and one very large ingle-place still remains. The out-buildings were detached and stand a short distance off along Rother Street,

but the space between is now occupied by modern buildings. The house obviously overhung on both faces originally. In 1560 this house was rented from the Corporation by John Page at 26s. 8*d.* per annum. He was an ironmonger and was living here in 1569, when he supplied ironmongery and laths for repairs to the Gildhall. He also rented the muck-hill in Rother Street. On Page's death in 1580, William Parsons, woollen-draper, became tenant, and the house was rebuilt in 1595 by him after the fire of 1594. The adjoining three houses had also been rebuilt. Parsons was bailiff in 1590 and 1611. Many interesting details about him are given in Rev. Edgar I. Fripp's book, "Master Richard Quyny," pp. 163 and 39. The illustration here given is reproduced from the same book by kind permission.

No. 45 Wood Street was, until lately, hidden by stucco, but this has been removed, bringing to light a good example of a very early wood-framed house with simple close timbering and massive beams and posts. The corner-posts have pilasters of simple design cut out of the solid, and have plain curved brackets mortised into their upper ends. The rest of the overhang is carried on prolongations of



THE HOUSE OF WILLIAM PARSONS, IN WOOD STREET



OLD TIMBER HOUSES IN WOOD STREET, NOW NUMBERED 45, 46

the floor-joists. The whole of the timbers are original, only necessary repairs to them having been done, and no alterations made. As a whole, the structure resembles the Almshouses and is of the same period. The rear of this house, facing Henley Street, is also interesting, and has picturesque projecting windows.

No. 46 Wood Street is also a timber house, but of later date, and presenting its gable end towards the street. Both this and No. 47 appear to be Jacobean. The latter is a tall, four-story building with curved gable, the front having been rebuilt in brick about the time of William and Mary.

No. 6 Wood Street is a timber-framed house of Jacobean date, but refronted with brick.¹ It contains some interesting plaster-work. The shop ceiling is ornamented with geometric mouldings and bears on the cornice a crown with the initials "J.R." (= Jacobus Rex). A fireplace upstairs has plaster-work with Tudor Roses, Lions Rampant, and a foliage border. There are carpenters' marks visible on the timbers at the rear, and some evidence that Nos. 5 and 6 were originally one tenement. A lease of the premises on this site was granted by the Corporation on September 4, 1567, to

¹ It adjoined the houses illustrated on p. 51.

Richard Hill, woollen-draper. The house was burnt down in the fire of 1594 or 5. Richard Hill accepted office as bailiff in the plague-stricken year 1564-5, when others had not the courage to take it. He was bailiff also in 1575 and 1584, and died in 1593. On the south wall of the Parish Church is his quaint monument with inscriptions in Hebrew, Greek, Latin, and English. The last is in rhyme and extols his virtues as an honest draper—

“ A mirror he and paterne mai be made
For such as shall suckseed him in that trade.”

Of his son-in-law Abraham Sturley, who married Anne Hill, much of interest is related in Rev. Edgar I. Fripp's book “ Master Richard Quyny.” He was bailiff in 1596.

On the site of the buildings now numbered 8-9 Wood Street, stood a Gild house let at 7s. in 1560 to William —— (name erased), and in 1575 to Arthur Newall. Another Gild house on the site of No. 21 was let at 12s. to Henry Rodes, bowyer, in 1560, and John Heringe in 1575.

Nos. 23-4 Wood Street appear to have been rebuilt in brick during the eighteenth century. In 1560 the premises were let to Alice Newall of Bridge Street, but occupied by —— Wylkin-

son at a rental of 8s. The tenant in 1575 was Humphrey Cowper, corvisor.

The adjoining timber-framed house, No. 26, was leased for 21 years to John Edwards, labourer, at 5s. a year. This brings us back to William Parsons' house (now divided into two tenements, Nos. 27-8), and so terminates our ramble around the ancient Borough of Stratford-upon-Avon, with its wealth of delightful

Old Houses—

a ramble which I trust has been not without pleasure as well as profit to the

Gentle Reader

to whom I must now bid Adieu.

APPENDICES I-IV

Appendix I

BAILIFFS OF STRATFORD

Stratford was incorporated by Edward VI in 1553, its chief magistrate being entitled Bailiff.

1553. Thomas Gilbert	1575. Richard Hill
1554. Wm. Whateley	1576. John Whelar
1555. John Burbage	1577. William Tyler
1556. Ralph Cawdrey	1578. Thomas Barker
1557. Francis Harbage	1579. Nicholas Barne-
1558. Robert Perrott	hurst
1559. Adrian Quyny	1580. Robert Salisbury
1560. Roger Sadler	1581. Ralph Cawdrey
1561. Lewis ap William	1582. Adrian Quyny
1562. Humphrey Plumley	1583. George Whateley
1563. George Whateley	1584. Richard Hill
1564. Richard Hill	1585. William Tyler
1565. John Whelar	1586. Thomas Barker
1566. Richard Tyler	1587. Robert Salisbury
1567. Ralph Cawdrey	1588. William Wilson
1568. John Shakespeare	1589. Thomas Rogers
1569. Robert Salisbury	1590. William Parsons
1570. John Sadler	1591. John Gybbes
1571. Adrian Quyny	1592. Richard Quyny
1572. Roger Sadler	1593. Henry Wilson
1573. Lewis ap William	1594. Thos. Barber
1574. Humphrey Plumley	1595. Thos. Rogers

154 OLD HOUSES OF STRATFORD-UPON-AVON

- | | |
|------------------------------------|---------------------------|
| 1596. Abraham Sturley | 1622. Francis Ainge |
| 1597. John Gybbes | 1623. Francis Smythe |
| 1598. John Smyth | 1624. Henry Walker |
| 1599. John Sadler | 1625. Arthur Cawdrey |
| 1600. Henry Wilson | 1626. Richard Hathaway |
| 1601. Rd. Quyny (d) John
Gybbes | 1627. Julius Shawe |
| 1602. Daniel Baker | 1628. Henry Smythe |
| 1603. Francis Smythe,
Senr. | 1629. Thos. Greene |
| 1604. John Smythe | 1630. Anthony Smithe |
| 1605. Wm. Wyatt | 1631. Daniel Baker |
| 1606. John Gybbes | 1632. Richard Castell |
| 1607. Henry Walker | 1633. Wm. Shawe |
| 1608. Francis Smythe,
Junr. | 1634. Francis Ainge |
| 1609. Henry Wilson | 1635. Henry Walker |
| 1610. Wm. Walford | 1636. Richard Tyler |
| 1611. Wm. Parsons | 1637. Richard Mountford |
| 1612. John Sadler | 1638. Thomas Walker |
| 1613. Daniel Baker | 1639. Nathaniel Duppa |
| 1614. Francis Smythe,
Senr. | 1640. Baldwyn Brookes |
| 1615. Julius Shawe | 1641. John Woolmer, Junr. |
| 1616. Henry Smythe | 1642. Thos. Greene |
| 1617. Wm. Chandler | 1643. Richd. Smarte |
| 1618. John Wilmore | 1644. Richd. Castell |
| 1619. Wm. Wyatt | 1645. Thos. Horne |
| 1620. Wm. Walford | 1646. John Smithe |
| 1621. Robert Butler | 1647. John Eston |
| | 1648. John Brookes |
| | 1649. Wm. Walker |
| | 1650. Wm. Lyndon |
| | 1651. Thos. Taylor |

1652. Nicholas Riland	1659. Wm. Caudwell
1653. Richd. Hunt	1660. Rd. Mountford (d)
1654. Wm. Greene	Thos. Greene,
1655. Wm. Hiccox	Senr.
1656. Francis Smith	1661. Richard Jackson
1657. Wm. Greene, Junr.	1662. John Woolmer,
1658. Michael Johnson	Senr.

MAYORS OF STRATFORD

A new incorporation was granted to Stratford by Charles II in 1663, by which the title of the chief magistrate was changed from " Bailiff " to " Mayor." Under this charter the first mayor was John Woolmer, Junr., who held office till October 16, 1664.

1664. Simon Cale	1678. Symon Cale
1665. Francis Oldfield	1679. Thos. Wootten (d.)
1666. Thomas Hill	Thos. Horne
1667. Thomas Taylor	1680. Wm. Hiccox
1668. Wm. Lyndon	1681. Daniel Mason
1669. Benjamin Jones	1682. Geo. Southarn
1670. Thomas Horne	1683. Wm. Hickes
1671. Francis Haddocke	1684. Wm. Baker
1672. Lawrence Horwood	1685. Foulke Sellar
1673. Richd. Jackson	1686. Robert Fawdon
1674. Thos. Hiccox	1687. Henry Tomlins
1675. John Woolmer,	1688. Edward Elderton
Senr.	1689. John Smith
1676. Matthew Blackford	1690. John Taylor
1677. John Woolmer,	1691. John Hunt
Junr.	1692. Thos. Hiccox

156 OLD HOUSES OF STRATFORD-UPON-AVON

- | | |
|---------------------------|--------------------------|
| 1693. Samuel Case | 1721. John Capp |
| 1694. John Woolmer, Junr. | 1722. Daniel Hurdisse |
| 1695. Samuel Holtam | 1723. Richard Burman |
| 1696. Wm. Baker (d.) | 1724. Philip Hatton |
| John Woolmer | 1725. Richard Bartlett |
| 1697. Joseph Woolmer | 1726. Henry Churchill |
| 1698. Matthew Collett | 1727. John Hunt |
| 1699. John Barman | 1728. John Huckell |
| 1700. Foulke Sellar | 1729. William Walford |
| 1701. Robert Fawdon | 1730. Thomas Badger |
| 1702. George Hands | 1731. John Halford |
| 1703. Edward Elderton | 1732. Richard Newcomb |
| 1704. John Taylor | 1733. John Cookes |
| 1705. Thos. Sowtham | 1734. Thomas Bott |
| 1706. Wm. Weight | 1735. Thomas Huckell |
| 1707. Henry Churchill | 1736. William Davis |
| 1708. John Hunt | 1737. Samuel Walford |
| 1709. Joshua Smith | 1738. Richard Goode |
| 1710. Wm. Cale | 1739. Benjamin Haynes |
| 1711. Thos. Taylor | 1740. John Taylor |
| 1712. Saml. Holtam | 1741. Henry Turbitt |
| 1713. John Huckell | 1742. William Dyde |
| 1714. Thos. Hiccox (d.) | 1743. Robert Hicks |
| Jos. Woolmer | 1744. Hugh Burman |
| 1715. Thomas Badger | 1745. Richard Bartlett |
| 1716. Joseph Smith | 1746. Richard Hitchcocks |
| 1717. John Halford | 1747. John Smith |
| 1718. Thomas Sowtham | 1748. John Halford |
| 1719. William Weight | 1749. Samuel Tissell |
| 1720. John Cookes | 1750. Thomas Bott |

- | | |
|---|------------------------|
| 1751. William Miles | 1776. Charles Ingram |
| 1752. Harvey Preston (d)
Samuel Jarvis | 1777. William Bolton |
| 1753. Nathaniel Cookes | 1778. William Manison |
| 1754. Richard Smith | 1779. Thomas Sheldon |
| 1755. Richard Allen | 1780. John Payton |
| 1756. Robert Bruce | 1781. William Allen |
| 1757. William Bayliss | 1782. Samuel Smith |
| 1758. Samuel Price | 1783. John Preston |
| 1759. William Evetts
(baker) | 1784. Thomas Ashford |
| 1760. William Evetts
(currier) | 1785. Samuel Jarvis |
| 1761. William Bolton | 1786. William Bache |
| 1762. Richard Lord | 1787. John Lord |
| 1763. John Bayliss | 1788. William Eaves |
| 1764. John Halford | 1789. Charles Pestell |
| 1765. John Hitchcocks | 1790. Thomas Nott |
| 1766. William Lees | 1791. Charles Ingram |
| 1767. Samuel Jarvis | 1792. Thomas Sheldon |
| 1768. John Meacham
(Shakespeare Jubilee
Year) | 1793. William Tompkins |
| 1769. Nathaniel Cookes | 1794. Thomas Taylor |
| 1770. William Eaves | 1795. John Payton |
| 1771. Thomas Nott | 1796. John Edwards |
| 1772. Richard Stevens | 1797. Jonathan Izod |
| 1773. Isaac Gardner | 1798. Robert Mander |
| 1774. Richard Allen | 1799. Richard Allen |
| 1775. William Evetts | 1800. Wm. Geo. Morris |
| | 1801. John Payton |
| | 1802. John Hitchman |
| | 1803. John Lord |
| | 1804. Charles Pestell |
| | 1805. Thomas Hemings |

Appendix II

THE CLOPTON FAMILY

The Clopton family can be traced back to the time of Henry II. It was represented in 1382 by

JOHN DE CLOPTON I, who by his wife Agnes had three sons, Thomas, Hugh, and John. The second son, SIR HUGH DE CLOPTON I, merchant of the staple of Calais, was Sheriff of London in 1486, and Lord Mayor in 1492. He died unmarried in 1496. He was a great benefactor to Stratford-on-Avon, where he built the Gild Chapel, Stone Bridge, and, in 1483, the Great House. The youngest son, JOHN II, was a mercer and merchant of the Staple, London. He was ancestor of the Yorkshire Cloptons (see William Clopton IV below). The eldest son,

THOMAS CLOPTON I, was of Clopton, Stratford, and died in 1483. His son,

JOHN CLOPTON III, died in 1486, leaving by his wife Margaret a son,

WILLIAM CLOPTON I, who inherited Clopton, and to whom his Stratford property was bequeathed by his great-uncle Hugh. He died in 1521, leaving by his wife Rose (who afterwards married Sir Giles Greville) a son,

WILLIAM CLOPTON II. He died at Clopton House on January 4, 1560. His will (P.C.C. 17 Mellershe) is

attested by W. Bott. By his wife Elizabeth, daughter of Sir Edward Grey of Enfold, he had two sons and four daughters. [One of the daughters, Rose, married John Combe, Esq., of Stratford. Her third son, John à Combe, was the friend of Shakespeare, and purchased the College, where he lived, and was often visited by Shakespeare, who left his sword to John à Combe's nephew, Thomas Combe. The College of Stratford was left to a cousin, William Combe, whose daughter Martha married Edward Clopton. John à Combe was buried on the north side of the altar in Stratford Church.] One son, Thomas, died without issue. The other,

WILLIAM CLOPTON III, born 1537, succeeded his father at Clopton and the Great House, or New Place, but in 1563 he sold part of the latter property to William Bott, Solicitor, formerly of Coventry, but then of Stratford. By his wife, Anne, daughter of Sir George Griffith, he had seven children, but two daughters survived to become his co-heiresses. One, Jocosa, married Sir George Carew, Earl of Totnes, but died without children. She and her husband lie in the Clopton Chapel at Stratford. The other daughter, Anne, married

WILLIAM CLOPTON IV, great-great-grandson of John Clopton II of Yorkshire. Their son,

THOMAS CLOPTON II, inherited Clopton House from his aunt, the above Countess of Totnes. His son,

SIR JOHN CLOPTON IV, repaired and beautified the monuments in the Clopton Chapel in 1714, and was

buried therein 1719. By his marriage in 1662 with Barbara, daughter and heiress of Sir Edward Walker (who died at Clopton House in 1676), Shakespeare's House at New Place reverted once more to the Clopton family. Sir Edward had purchased it from Lady Barnard, Shakespeare's granddaughter and last descendant, in 1670. Sir John therefore became absolute owner of New Place on the death of his wife in 1692, and ten years later he pulled down the old house, so intimately associated with Shakespeare, and built in its place the "Queen Anne" mansion which was subsequently destroyed by the Rev. Francis Gastrell in 1759. This last was therefore standing only fifty-seven years. New Place was by deed of gift conveyed by Sir John to his third son,

SIR HUGH CLOPTON II, born 1671. He entertained Garrick, Macklin and Delaney at New Place. Died there 1751, and was buried in Stratford Church.

Appendix II (a)

CLOPTON WILLS

P.C.C. 21 Bodfelde.

WILL OF HUGH CLOPTON OF LONDON, MERCER

31 Oct., 1522

16 July, 1524

Wife Katherine "shahave during her naturull life to her heirs all my said landes and tenements within the Countie of Warwick in the *towne of Stratford upon Avyn*" and after her death "unto William Clopton

my sonne "; and in default of his issue " to John Clopton my sonne "; and in default to Edward Clopton my sonne, and then in default to Francis my sonne—and so to " next heirs."

P.C.C. 12 Maynwaring.

WILL OF WM. CLOPTON, ESQ.

29 May, 1520

28 June, 1521

Wife Rose to have for her life my lands in Warwick "*in Stratford upon haven.*"

When her son William comes to the age of 24 years he is to have all over 200 marks bequeathed out of the rents to marriage of his daughter Elizabeth. If William dies before 24 it is to go to the " heirs male of my body comyng " and for default to the heirs male of my ancestors of the name of Clopton " accordyng to the old estate of Intayles."

Hugh Clopton.

Henry Clopton.

P.C.C. 17 Mellershe.

WILL OF WM. CLOPTON, ESQ., OF CLOPTON

4 Jan., 1559/60

7 Feb., 1559/60

To son William and the heirs of his body all his lands &c. "*in Stratford upon Aven*" and in default to his four daughters Ann Clopton, Elizabeth Arundell, Elinor Clopton and Rose Clopton. And in their default to John Clopton and his heirs male; and in default to heirs male of Henry Clopton deceased; and in default to heirs of my body.

Appendix II (b)

CLOPTON FAMILY AND THE GILD

In 1489 Roger Paget was Master of the Gild. His account concludes with a note that Roger Pachette, Master of the Gild of Stratford during the eleven years he had held office as Master "*procuravit Confratres et Consorores in Fraternitate dictæ Gildæ ad summam de £343 11s. 9d.*": also that he did repairs and erected new buildings upon the lands of the Gild during the same period to the amount of £210 18s. 9d. This Roger Paget had a life interest in the "Great House" which Sir Hugh Clopton had recently built adjoining the Corn Market. In 1480 "Thomas Clopton, gentleman, was Master of the Gild, and contributed 6s. 8d. and 16d. "light silver." In 1486/7 the accounts of the Gild were presented by "John Wager in the absence and in the place of Hugh Clopton, Master of the Gild of Holy Cross, etc." The above Thomas Clopton was elder brother of Sir Hugh Clopton, so was, at this time, head of the family. Thomas died in 1483, and his only son John in 1486; hence Sir Hugh left his Stratford property to William, son of John, grandson of Thomas.

Deed of William Clopton 9 Henry VIII granting to the Gild a void piece of ground in Hey St. in exchange for a small cottage in Sheep St., and for $\frac{1}{2}$ burgage in Church St. between the garden of Wm. Clopton on one side and $\frac{1}{2}$ burgage of Wm. Clopton on the other,



THE OLD COLLEGE BUILDINGS, STRATFORD
(See page 144)



CLOPTON HOUSE, NEAR STRATFORD

and for a garden in Church St. between the $\frac{1}{2}$ burgage of Wm. Clopton on one side and $\frac{1}{2}$ another burgage of the Gild on the other, and for 2s. ann. rent out of $\frac{1}{2}$ burgage of Wm. Clopton.

Anne Clopton, widow, administratrix of Wm. Clopton, Esq. *v.* Henry Burford for debt.

Thomas Clopton, Esq., master of the Gild 21 Edw. IV grants leases.

Appendix II (c)

CLOPTON HOUSE

This mansion, which is so intimately connected with the history of the family, is situated about a mile and a half north of Stratford. It was the Manor House of Clopton, and it did not cease to be so even when Sir Hugh Clopton built his Great House in Stratford. For it must be borne in mind that, although he became the richest member of the family, he was not the Head of it: he was a younger son. The manor had been in the Clopton family from early in the thirteenth century, and in Sir Hugh's time belonged to Thomas, his elder brother. He was a staunch Catholic, and obtained permission from the Pope to have services celebrated in the "fair chapel" which he had built there. There are some portions of the old Tudor house still remaining at the rear, but the mansion was almost entirely rebuilt by Sir Edward Walker, Garter King-at-Arms, in 1665. Further great alterations were made about 1830, rendering the house

still more modern in appearance. Amongst the many portraits preserved here is a very fine one of George Carew, Earl of Totnes and Baron Clopton, who in 1580 married Joyce, daughter and co-heiress of William Clopton III. He let Clopton House to Ambrose Rookwood, one of the conspirators in the Gunpowder Plot. A room in the roof is shown as the priest's room and meeting-place of the conspirators. The bailiff of Stratford sent to search the house and found a bag filled with "copes, vestments, crosses, crucifixes, and other massing reliques."

Appendix III

WILLIAM BOTT

A great deal of mystery surrounds the personality of William Bott. Mr. Fripp has given, in Vol. I of the "Publications of the Dugdale Society," p. lvii, a summary of his career in Stratford. He lived first at the Wold, Snitterfield, where "he was in request as an appraiser of the goods, and supervisor or witness of the wills of his neighbours." In 1564 he was made an alderman, apparently without previous service on the Council as a principal burgess. But he was deposed from office a few months later. We read: At the Council Meeting, May 9, 1565, "it is agreed by the Bailiff, Master Alderman, with the rest of the aldermen & burgesses that forasmuch as William Bot, one of the aldermen, by report of credible persons hath spoken evil words by Mr. Bailiff and other, that there was never a honest man of the Council or Corporation of Stratford, whereupon the said William Bot was sent for and did not come to answer, and for that he hath given such approbrious words he is not worthy henceforth to be of the Council, but to be expelled of the Council." At the next meeting, on July 4, Bott was expelled, and John Shakespeare made alderman in his stead.

Almost all writers assume that William Bott came to reside at "New Place" in 1563. Mr. Fripp says: "In virtue, no doubt, of his position, he acquired a seat on the Aldermanic bench. On August 30, 1564, he was called upon to contribute more than any member of the Council, including the Bailiff, to the relief of the plague stricken" ("Dugdale Soc." I, p. lix). If Bott did remove to "New Place," it must have been to the house at the corner of Chapel Lane (afterwards Shakespeare's), not the "Great House."

There is other evidence that Bott lent money upon mortgage—e.g. £30 to Hugh Porter, of Snitterfield, in 1557—and I think that there can be little doubt that he lent money to William Clopton III, taking as security a mortgage on the whole of his estate. In no other way can we account for the following extraordinary document which lays claim to the entire manor of Clopton.

COMMON PLEAS, PLEA ROLL, 1215. HILARY, 6 ELIZABETH. m. 355 *Warwick*.

William Bott & John Goodale, by William Rudde, their attorney, claim against William Clopton, Esqr., the manor of Clopton with the appurtenances, and one messuage, 20 tofts, one windmill, 100 acres of land, 40 acres of meadow, 1000 acres of pasture, 100 acres of furze & heath & 10s. rent, with appurtenances in Clopton, Ingon alias Ingon, Bishopshampton, Stratford upon Avon & Old Stratford as their right & heritage. And in which the same William Clopton has no ingress except after the disseisin which Hugh Hunt, thereof

unjustly and without justice made to the said William Bott & John Goodale within 30 years now last past. And whereof they say that they were seised of the manor & premises aforesaid with the appurtenances in their demesne as of fee & right in the time of peace in the time of the now Queen, &c. And thereof produce suit, &c. And the aforesaid William Clopton by Francis Moose, his attorney, comes & defends his right & called thereof to warranty John Howell, who is present in court in his own person & warrants the same. And thereupon the aforesaid William Bott & John Goodale claim against the said John Howell, tenant by warranty, the said manor & premises in form aforesaid And thereof say they they were seised of the same, &c.

And John Howell, tenant by warranty, defends his right. And says the said Hugh did not disseise the said William Bott & John Goodale of the said manor & premises as they allege & thereupon put himself upon the country.

And William Bott & John Goodale claim licence for adjournment & have the same. And, after, William Bott & John Goodale return here in Court in the same term by their said attorney. And John Howell, solemnly called, does not return but in contempt of court makes default & does not come. Therefore it is agreed that the aforesaid William Bott & John Goodale recover their seisin against the aforesaid William Clopton of the said manor & premises. And that the same William Clopton have of the lands of the said John Howell to the value, &c. And the same John

Howell in mercy, &c. And thereupon the aforesaid William Bott & John Goodale claim the writ of the Queen to be directed to the Sheriff of the said county to give them full seisin of the manor & premises, which is granted. Afterwards on 12 February in the same term come here in court the said William Bott & John Goodale, by their attorney aforesaid & the sheriff, John Fyssher, Esqr., now notifies that by virtue of said writ to him directed 8 February last past he has given the said William Bott & John Goodale full seisin of the manor and tenements aforesaid with the appurtenances as by that writ to him he was ordered, &c."

From what followed it appears that William Clopton, in order to clear off the mortgage on his whole estate, conveyed to William Bott, in satisfaction of his debt to him, that portion of the New Place estate, which Bott sold in 1567 to William Underhill for £40.

Further evidence of Bott's litigious nature is afforded by the following cases :

Wm. Bott mentioned as attorney in a suit, 4/5 Philip & Mary (1557).

Wm. Bott *v.* Thomas Atkyns a plea of debt. 2 Eliz. (1560).

Precept to bring up Thomas Atkyns at suit of Wm. Bott. 4 Eliz. (1562).

Writ to bring up Roland Wheler to answer Wm. Bott. 6 Eliz. (1564).

Proceedings against Richard Sponer, re 12 pieces of timber. 7 Eliz. (1565). See page 109.

Roland Wheler attached to answer Wm. Bott. The

defendant envious of plaintiff's prosperity and with a view to detraction of his good name did on 25th October 5 Eliz. at Stratford in the hearing of many utter the following scandalous words: "William Bott thou art a false harlott, a false vyllayne and a rebellyon, and I will make thee to be sett on the pyllory" by which he is greatly damnified, &c. Damages laid at forty marks. A jury was empaneled, 1 March 6 Eliz. Roland Wheler replied by his attorney Richard Sharpe that on the occasion cited he unexpectedly met with the said Bott in the house of one Thomas Dyxon called the Swan. William Bott seeing him standing there, with great vehemence exclaimed, "Are you there? arte thou an honest man! and I will lay thee fast by the heels, for thou art a vylleyne and a rowge." To which Roland retorted: "Such good rewards thou doest recompence them that have taken thy part, butt before thou shalt prove me a rowge, I do trust to see thee sette upon the pyllorye."

Carpenter's Marks

Fig(1) $\times/ = 15$ (2) $\times\backslash = 25$

(3) $+/+/+/ = 20$

On the Almshouses

(4) $||\beta = 3$ (5) $\gamma\lambda = 1$

Shakespeare Hotel

(6) $||\beta = 3$ (7) $V|||\phi\phi = 9$

Hall's Croft

(8) $\phi/ = 5$

Tudor House

(9) $||||V = 9$

Nº 20 Sheep Street

H.E.F. del.

Appendix IV

CARPENTERS' MARKS ON TIMBER HOUSES

The timber frames of houses in Tudor times were fashioned and fitted together on the ground—often in the woods where the timber was felled. In order to denote its position in the frame, each timber was marked by the carpenter. He used Roman numerals, because these were easy to make, as they consisted of straight lines. A study of these marks reveals striking and curious peculiarities in the mentality of the Tudor carpenter. His sole knowledge of figures was the ability to count—he counted from right to left, instead of from left to right. He was quite unable to subtract, and he never used a subtraction numeral such as IV, IX, XIX. Instead of these he used IIII, VIIII, XVIIIII ; or, IIII, IIIIV, IIIIVX. In the rare cases when he exceeded 39, he did not use XL (i.e. 10 from 50) because it is a subtraction numeral. Instead he put XXXX. But even in those early days there were labour-saving contrivances, and the Tudor carpenter made one stroke do double or treble duty whenever he could. For instance, instead of XV he put (Fig. 1) ; instead of XXV he put (Fig. 2) ; and instead of XXXX he put (Fig. 3). So far we have dealt only with actual numerals. But there are other marks grafted on to

these, which, until I discovered their nature, have been quite misunderstood. These consist of circles, or parts of circles, or tangent strokes, disposed in an endless variety of positions. Really the explanation of their meaning is a very simple one. The carpenter used them to denote the particular face, or section, of the house to which the timber belonged. All the pieces in any particular face, or section, of the house, bear the same section mark on the final stroke of each numeral. The marks are always on the outside of a house, or on one side only of a partition. In the case of a large timber building, such as the Shakespeare Hotel, there are hundreds of pieces of timber, and scores of different section marks. The particular set of marks used did not go by any rule. Each carpenter used what marks he liked, and he, alone, would know to which part of the house the timbers bearing a particular mark belonged. Fig. 4 shows a mark in one of the rooms of the Shakespeare Hotel, three strokes with two semicircles beside them. This has been misread as the initials H. B. In another room may be seen the marks shown in Fig. 5—a trident with semicircle appended. Fig. 6 is an unusual combination to be seen on the timbers of the upper story, east end, of Hall's Croft—three overlapping semicircles in a row. Fig. 7—a circle on the stroke, with detached circle and semicircle—on the lower story of the same. Fig. 8—a circle on the stroke—occurs on the Ely Street face of the Tudor House. Fig. 9—a tangent stroke—on the lower story of No. 40 Sheep Street.

These two last marks are very common, and the Tudor carpenter seems generally to have commenced with these, and only used more complicated marks when engaged upon a building with very numerous pieces of timber. It will be seen, then, that these carpenters' marks are of quite a different nature from the well-known masons' marks on stones. In Stratford the carpenter made most of his marks with chisel and gouge. In these cases the strokes are only about an inch long. But where the figures are several inches high and the section marks consist of circles or segments of circles, they were made by an obsolete tool called a scribe. It had a knife blade with the end bent round, so that it cut a U-shaped groove.

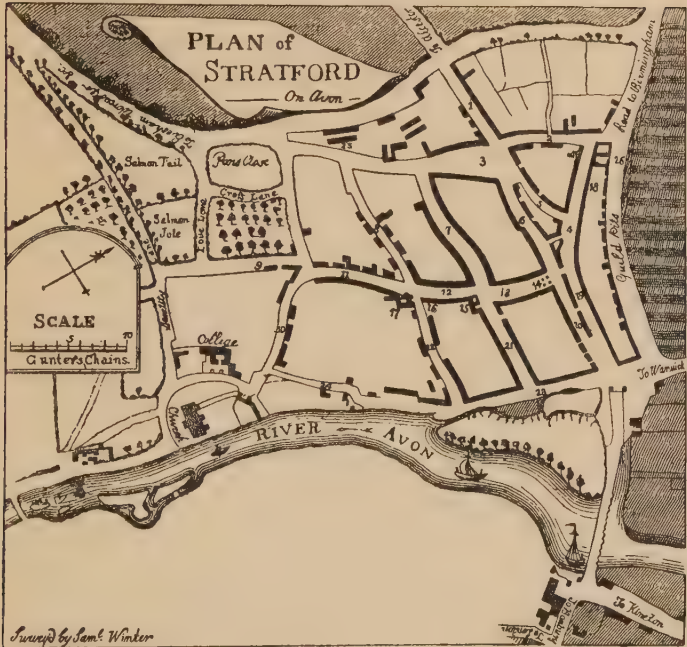
Appendix V

PLAN OF STRATFORD IN 1759

The earliest known plan of Stratford-on-Avon was made by Samuel Winter, writing-master, in 1759. The references to the numbers on this plan are thus given by Winter :

- (1) Moor Town's End.
- (2) Henley Lane.
- (3) Rother Market.
- (4) Henley Street.
- (5) Meer Pool Lane.
- (6) Wood Street.
- (7) Ely Street, or Swine Street.
- (8) Scholar's Lane *alias* Tinker's Lane.
- (9) Bull Lane.
- (10) Street call'd Old Town.
- (11) Church Street.
- (12) Chapel Street.
- (13) High Street.
- (14) Market Cross.
- (15) Town Hall.
- (16) Place where died Shakespeare.
- (17) Chapel, Public Schools, etc.
- (18) House where Shakespeare was born.
- (19) Back Bridge Street.

- (20) Fore Bridge Street.
- (21) Sheep Street.
- (22) Chapel Lane.
- (23) Buildings call'd Water Side.



- (24) Southam's Lane.
- (25) Dissenting Meeting.
- (26) White Lion.

It is well worth while to study this plan, for from it may be gleaned many interesting facts regarding changes which took place both before and after it was made.

176 OLD HOUSES OF STRATFORD-UPON-AVON

First, it may be noted that during the century and a half which elapsed between Shakespeare's times and the date of Winter's Plan, remarkably little change had been wrought in the streets and buildings of Stratford. In all essentials this plan represents Stratford as it was in the poet's lifetime. The principal changes that occurred during the interval were as follows. The Town Hall had been erected on the open ground which had formerly been the Corn Market. Apparently there was a "Dissenting Meeting" at its rear. Shakespeare's "New Place" had been pulled down, and a "Queen Ann" mansion erected on the site by Sir John Clopton. Several seventeenth-century houses had been erected in the Old Town, Church Street, the south-east part of Bridge Street, and two or three elsewhere. The Middle Row still divided Bridge Street in two, while the Market Cross and College buildings were yet standing.

Since the plan was made, all the three last mentioned—Middle Row, Cross, and College—have disappeared; the Town Hall has been rebuilt; Sir John Clopton's New Place has gone; so has the White Lion, and most of the old houses in Henley Street, and all but one of those in Ely Street. In quite recent times Union Street has been cut through the west end of Bridge Street, the north part of the Shakespeare Hotel rebuilt, and Nash's house, Shakespeare's Birth-place, and the neighbouring house used as ticket office in Henley Street, reconstructed.

INDEX

- Acton, John, 128
 Ainge family, 54, 112
 Almshouses, 8, 25-34, 133, 138
 Anchor Inn, 36, 58
 Angel Inn, 52
 Armoury, 132
 Aspinall, Alexander, 123
 Atkyns, Thomas, 166
 Aughers, Hugh, 135

 Badger, George, 47, 65, 66, 91, 93
 Bailiffs of Stratford, 153-5
 Bainton, Charles, 80
 Bainton, Laurence, 20
 Baker, Daniel, 60, 64, 78, 137
 Baker, William, 109
 Balamy, John, 67, 97
 Balsal's Place, 97-8
 Bankcroft, 87
 Barber, Thomas, 59, 87, 145
 Barnard, Lady, 113, 115
 Barnhurst, Nicholas, 20, 67, 92
 Barrett, Edmund, 59
 Battersbee, Edmund, 143
 Bay (division of house), 16, 26
 Bear Inn, 18, 58
 Bell, John, 121
 Bentley, Dr. Thomas, 87, 102
 Biddle, Henry, 19, 79
 Biddle, Robert, 92
 Birthplace, Shakespeare's, 43-8, 176
 Bott, William, 103, 109, 115, 165-9
 Boys, Richard, 80
 Bratt, Robert, 19
 Bretchgirdle, John, 52, 127, 135
 Brewers, 12
 Brick Houses, 36
 Bridge, Clopton, 10
 Bridge Street, 51-60
 Bridgetown, 4

 Bromley family, 110
 Brownsword, John, 127
 Bull Ring, 15, 83
 Burbage, John, 17, 19, 52
 Burbage, Richard, 114
 Burford, Henry, 163
 Burford, Thomas, 67
 Burgage, 97
 Burnell family, 121-2
 Burway, Thomas, 110
 Butcher's Stalls, 5
 Butler, Robert, 55

 Cage, The, 62
 Cale, Henry, 86
 Carpenters' Marks, 89, 107, 141, 170-3
 Castle, Richard, 80
 Castle, The, 108
 Caudwell, William, 65
 Cawdrey, Arthur, 53
 Cawdrey, Ralph, 18, 20, 21, 53
 Chandler, William, 69
 Chapel Lane, 85, 123
 Chapel Street, 15, 93-123
 Charnock, Gilbert, 87
 Charnock, Richard, 87, 102
 Church, Parish, 3, 4, 142
 Church House, 137
 Church Street, 125-37
 Chure, 50-51, 53, 58
 Civil War, 83, 115
 Cleaver, Edward, 122
 Clopton Bridge, 10
 Clopton, Edward, 108, 142
 Clopton House, 101, 163
 Clopton, Hugh, 10, 53, 67, 94-102, 116, 129, 159, 160
 Clopton, John, 5, 97, 105, 116, 141-2, 158-9
 Clopton, Thomas, 95, 159
 Clopton, William, 94, 102, 134, 159, 161, 166

178 OLD HOUSES OF STRATFORD-UPON-AVON

- Colchester, George, 63
 College, The, 9, 142-4, 176
 Combe, John, 6, 134, 142
 Coningsby, Richard, 142
 Corelli, Marie, 136
 Corn Exchange, 6, 66
 Corn Market, 67, 83, 97-8
 Corn Street, 15, 83
 Council Chamber, 131
 Counting House, 131
 Cowper, Humphrey, 151
 Cross, 16, 50, 125, 147, 170
 Crown Inn, 59, 109
- Dalam, William, 127
 Dead Lane, 15, 124
 Diamond Bracings, 68
 Dickson, *alias* Waterman, 18,
 19, 52, 60
 Dissenting Meeting, 176
 Dog and Duck Inn, 134
 Dorsington, Thomas, 5
 Dower House, 141
 Drayton, Michael, 114
 Dugdale Society's Publications
 quoted, 21, 52, 77, 86, 127,
 165, 166
- Edmunds, Thomas, 55
 Edward VI, 8, 126
 Ely Street, 68-72, 145
 Emm's Court, 85
- Falcon Inn, 34, 119-21
 Fidkin, William, 19, 21
 Field, Henry, 55
 Field, Nathaniel, 114
 Fires, 14, 60
 Fisher family, 64
 Fripp, Rev. E. I., quoted, 21,
 59, 78, 82, 86, 93, 148, 150,
 165, 166
 Fullerton, Rev. John, 143
- Gaol Hall, 63
 Garden Cottage, 123
 Garrick, David, 56, 83
 Garrick Inn, 72
- Gastrell, Rev. Francis, 85, 105,
 116
 Gethen, *alias* Deage, Thomas, 72
 Gibbs, Robert, 110
 Gilbert, Thomas, 17
 Gild of Holy Cross, 7, 126, 162
 Gildhall, 26-34, 125, 129-33
 Glass, 33, 75, 123, 130
 Golden Lion Hotel, 57
 Goode, Richard, 108
 Goodrich, Michael, 64
 Grammar School, 6, 26-34, 125-
 29
 Great House, 93-107, 166
 Greenhill Street, 4, 147
 Grubb, Edward, 114
 Gunpowder Plot, 164
 Gyldepits, 48
- Hall, Dr. John, 63, 111, 118,
 138
 Halliwell, J. O., 4, 88, 105, 112,
 116
 Hall's Croft, 118, 138-41, 172
 Hall, Susanna, 112, 115, 118, 138
 Harbage, Francis, 20, 145
 Harding, William, 66, 92
 Hare, Michael, 137
 Harrington, Richard, 20
 Harvard House, 29, 36, 73-6
 Hathaway family, 60, 108
 Hatton, William de, 5
 Henrietta Maria, Queen, 56, 115,
 118
 Henry VIII, 8, 126
 Henshaw, John, 146
 Heringe, John, 150
 Hibband de Ippesleye, 6
 Hiccox family, 81
 High Street, 60-82
 Hill, Richard, 137, 150
 Hill, Walter, 134
 Holland family, 63
 Hornby, Richard, 48
 Hughes, Thomas, 134
 Hunt, Hugh, 166
 Hunt, Simon, 128
 Hunt, William, 66, 92

- Ilger, William, 5
 Ireland, Samuel, 116
 Irving, Washington, 56
 Izod, John, 85
 Jaggard, William, 84
 James, William, 89
 Jeffreys, John, 6, 17, 19, 86
 Jenkins, Thomas, 128
 Jollyffe, Thomas, 6, 126
 Jonson, Ben, 114
 Kendall, James, 144
 Keyte, Sir William, 142
 Knight, Thomas, 58, 59
 Lane, Richard, 123
 Leicester's Hospital, 29, 127
 Leland, John, 100
 Lewis ap Williams, 20, 77
 London, Bishop of, 6
 Lord, Ralph, 18, 80
 Lord, Richard, 18, 81
 Lowin, John, 114
 Lupton, John, 60
 Lytham, John, 133
 Martin, Elizabeth, 55
 Martin, E. M., quoted, 23
 Martin, William, 63
 Marshall, Richard, 53
 Mason Court, 36, 144
 Mason Croft, 136
 Mayors of Stratford, 155-57
 Mere Street, 5
 Middle Row, 18, 50, 58, 59, 176
 Mills, Robert, 110
 Mills, Thomas, 146
 Minske, William, 19
 Morse, Robert, 19
 Mountford, William, 81
 Mud-walls, 88
 Nash, Edward, 112-13
 Nash, Thomas, 14, 63, 111-14, 176
 Newall family, 54, 150
 New Place, 93-106, 115-19, 141, 166
 Nichols, Richard, 89
 Norman, Henry, 112
 Old Thatch Inn, 146
 Old Town, 4, 137-44
 Page, John, 148
 Paget, Roger, 95-6, 162
 Parsons, William, 148, 151
 Peacock Inn, 57
 Perrot, George, 108
 Perrott, Robert, 20
 Phillips, Daniel, 19, 64
 Phillips, Halliwell—*see* Halliwell
 Phillips, Thomas, 18, 82
 Phillips, William, 112
 Phipson, E. A., 49
 Pigeon, Richard, 146
 Pillory, 83
 Pinley Priory, 109
 Plague, 52, 72, 127
 Plan of Stratford, 174
 Plymley, Humphrey, 21, 68
 Powder Bellows, 66, 114
 Querns, 12
 Quyny, Adrian, 6, 19, 47, 59, 66, 81-2
 Quyny, Richard, 6, 18, 59, 66, 78
 Quyny, Thomas, 61
 Red Horse Hotel, 56, 119
 Reynolds, Hugh, 18, 98-9
 Reynolds, William, 18
 Roche, Walter, 109, 128
 Rodes, Henry, 150
 Rogers, John, 135
 Rogers, Thomas, 73
 Rogers, William, 86
 Rooke family, 91, 136
 Rother Street, 15, 144-47
 Rowington Manor, 124
 Rupert, Prince, 56, 119
 Sadler, Hamlet, 6, 66, 92
 Sadler, John, 20, 59, 68
 Sadler, Robert, 108
 Sadler, Roger, 20, 66

180 OLD HOUSES OF STRATFORD-UPON-AVON

- Salisbury, Robert, 134
 Salt, 5
 Sawcer, William, 5
 Saxon Cemetery, 115
 Scholar's Lane, 119, 123
 Scheffe, George, 63
 Scriven family, 63
 Shakespeare Hotel, 106, 172
 Shakespeare, John, 21, 43-7,
 58, 127
 Shakespeare, Judith, 48, 61
 Shakespeare, Susanna, 61, 108,
 138-39
 Shakespeare, William, 21, 43-8,
 78, 115-19, 128, 142
 Shaw, Julius, 110
 Sheep Street, 15, 82-93
 Shovel-board, 121
 Shrewsbury, Old Houses of, 24,
 101
 Shrieve's House, 86
 Smart, William, 127
 Smith, Christopher, 68
 Smith, Edward, 79
 Smith, Francis, 123, 137
 Smith, Henry, 81
 Smith, John, 60, 68, 89, 97
 Smith, William, 6, 18, 20, 48, 58,
 79, 89, 91, 137
 Smith, Wolfram, 97
 Spooner, Richard, 60, 109, 166
 Stratford, John de, 8
 Stratford, Ralph de, 8, 142
 Stratford, Robert de, 7-8
 Sturley, Abraham, 150
 Styndon, Robert, 5
 Swan Inn, 17, 19, 51-2, 58
 Swan, Richard, 122
 Swine Street, 15, 68
 Symonds, Richard, 21, 122

 Taylor, John, 87
 Throgmorton, Robert, 96
 Tibbotts, Nicholas, 135
 Timber-frames, 37-9
 Tomlins family, 109

 Tonge, John, 92
 Town Hall, 82, 137
 Trowte, William, 63
 Tudor House, 25, 68-72, 172
 Turner, George, 20

 Underhill, William, 104, 115
 Union Street, 54, 176

 Wagstaff, Richard, 133, 136
 Walford, Richard, 112
 Walford, William, 63, 65, 122
 Walker, Sir Edward, 120, 163
 Walker Street, 124
 Walker, Thomas, 88
 Ward, Thomas, 92
 Warwick, Earl of, 16
 Wattlework, 38, 53, 80, 136
 Wedgewood, William, 49
 Welch, Lady, 86
 Whateley, George, 19, 65
 Whateley, William, 19, 65, 81
 Wheatshaf Inn, 59
 Whelar, John, 21, 47, 146
 Whelar, Roland, 166
 Wheler's "History of Stratford,"
 13, 101, 143
 White Lion Inn, 48, 176
 White Swan, 146
 Wigs, 66, 114
 Wilmcote, 96
 Wilson, Robert, 60
 Windmill Inn, 36, 134
 Wingfield, Thomas, 18, 59
 Winter's Plan of Stratford, 174
 Wirrall, Thomas, 89
 Wood Street, 5, 147-51
 Woolston, Anthony, 62
 Woolmer family, 25, 69
 Wotton, John, 87
 Worcester, Bishop of, 3, 7, 15, 97
 Wycard, Alan, 5

 Yate, John, 60
 Yate, William, 79
 Yeomen, 13

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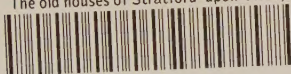
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